

PSYCHOTRONICVIDEO.COM

NUMBER 37 - \$5.95

Psychotronic



BURT KWOUK
KATO!

ROY LONEY
FLAMIN' GROOVIES!

VINCENT SCHIAVELLI
TOMORROW NEVER DIES!

THE POST APOCALYPSE MOVIE MAGAZINE



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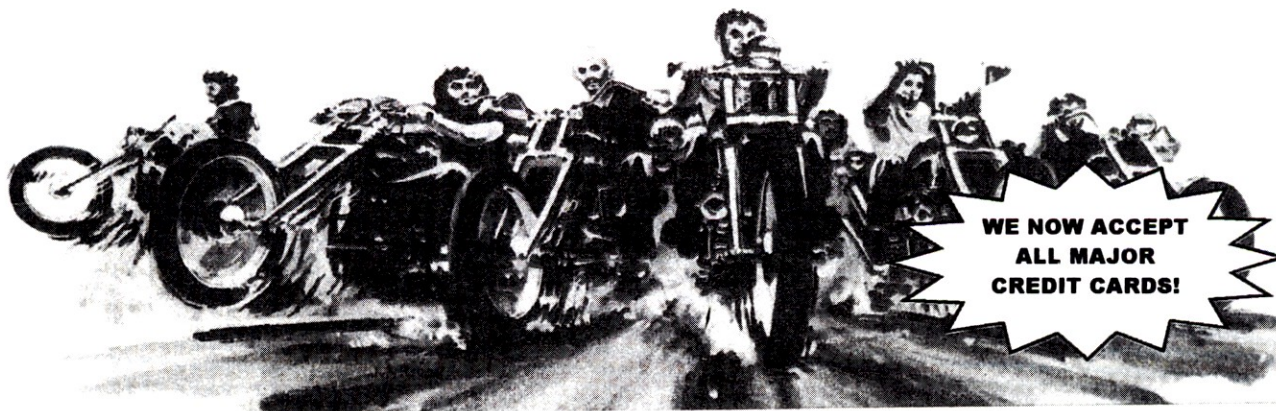
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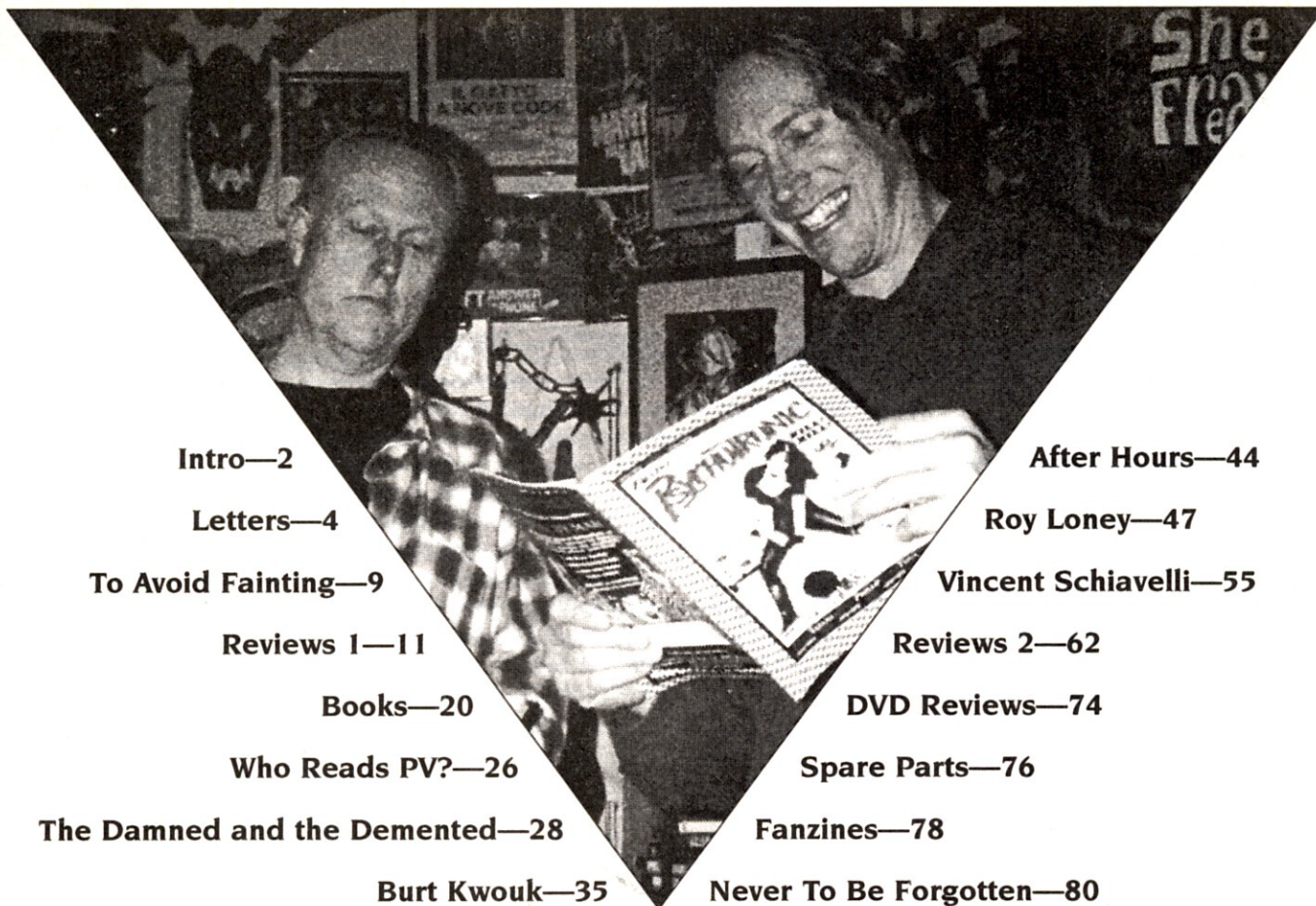
What kind of videos? The odd, the obscure, the sought after, the kind you're looking for. Sure, we've got "shocking" ones, but that's only the beginning. Whether it's sleaze, horror, gore, porn, sexploitation, Eurotrash, drive-in swill, arthouse obscurities, martial arts mayhem, Third World weirdness, forgotten documentaries, or whatever; if it's overlooked, out of reach, or currently unavailable and it's weird, wild, or wonderful, then we're all over it like a cheap suit. Here's just a small sample of what we have to offer:

BAMBOO GODS AND IRON MEN; BOXER'S OMEN; BRIGADE DES MOEURS; A BULLET FOR PRETTY BOY; CANDICE CANDY; CULT OF THE DAMNED; DEATHMASTER; FORTY DEUCE; EMANUELLE IN AMERICA; GUYANA: CRIME OF THE CENTURY; HELL'S BLOODY DEVILS; HOTEL PARADISE; LIFE IS CHEAP... BUT TOILET PAPER IS EXPENSIVE; LONG WEEKEND; MISTER FREEDOM; MY FRIENDS NEED KILLING; NIGHTMARE COUNTY; NO MAN'S ISLAND; PERCY; OF FREAKS AND MEN; PRISON FOR WOMEN; PUNISHMENT PARK; RIOT ON SUNSET STRIP; SAFARI RALLY; SCHOOL FOR UNCLAIMED GIRLS; SOUL SOLDIER; SUNNYSIDE; SWINGING BARMAIDS; TAKING OFF; THREE TOUGH GUYS; TURKISH STAR WARS; TWISTED NERVE; WHITE DOG; YAKUZA CRUEL SECRETS; THE ZEBRA KILLER

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"KICKING ASS AND TAKING NAMES"





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Archivist Glenn Bray and Danny Carey of Tool
Photos by Tom Rainone



H-BOMB...THIS ESCAPE



PSYCHOTRONIC® NUMBER 37, 2002

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BURT KWOUK is a Chinese British actor who grew up in occupied Shanghai and is known worldwide for playing Kato in Pink Panther movies. He was also in three James Bond movies, three Fu Manchu movies, acted on three different versions of THE AVENGERS, was in Hammer films and is still going strong. Paul Duane from Ireland interviewed Kwouk in the actor's London pub.

VINCENT SCHIAVELLI is a Sicilian American actor whose face is well known after over 30 years of roles. He's in most of Milos Forman's movies including ONE FLEW OVER THE CUCKOO'S NEST and AMAEDEUS and was in GHOST, LORD OF ILLUSIONS, and TOMORROW NEVER DIES to name a few. Anthony Petkovich (author of The X Factory) has interviewed Bruce Glover, Robert Clarke, Antonio Fargas, Andrew Robinson, Gregory Dark, and Robert Quarry for PV.

ROY LONEY was the original lead singer of The Flamin' Groovies from San Francisco. Loney's voice is one of the greatest in the history of rock and roll and his excellent band was fun, funny and rockin' when so many others were ponderous, over serious or just plain bad. Interviewer John Battles, who lives in Chicago, played in a band backing Brian McMahon and writes for Rocktober.

Jane Scott (mentioned in this space last issue - Underground Cult) retired this Spring after 50 years at The Cleveland Plain Dealer. She wrote the weekly What's Happening column from 1964 when The Beatles came to town until she was 82! She had attended Lakewood High School (as did my mother and my brothers and I). My friends and I used to make fun of her teen appeal writing style but always read what she had to say.

John Agar and Lawrence Tierney both starred in major studio movies before making headlines for all the wrong reasons. Both served time. One day in July 1952, Agar and Tierney were both sentenced in the same California courtroom! While Agar straightened his life out and kept playing leads for years, although in lower budgeted movies, Tierney remained a drinker and brawler. It's amazing that he lived as long as he did. I grew up watching Agar sci fi movies on TV but didn't realize how great Tierney had been in film noir and gangster roles until years later. Agar's "comeback" role was playing the mayor of New York at the World Trade Center in KING KONG. Tierney was cast in RESERVOIR DOGS after Tarantino read Mike Murphy's interview with him in PV#8. Agar was one of the nicest guys in Hollywood. Tierney could be dangerous and unpredictable but people I know had a great time hanging out with him. While being interviewed he took the letters from the word Psychotronic and made a long list of other words. I still have his list.

Here's my response to a recent PV web site message:

Psychotronic, you hypocrites! Issue #35, review of African poster book Extreme Canvas: "It's hard not to wonder how watching so many brainless war and commando movies affected the viewers." Why not also blame 50s comic books and rap videos for their troubles?! Tho, maybe anti- American movies like JFK and WINTER KILLS influenced the African 911 terrorists. Rabid Barbra Streisand and Warren Beatty hate President Bush so much, they've gone into hiding since 911. Maybe the 911 terrorists thought they had friends in Hollywood!!!! - Ed Narorozny

First of all I wrote that book review before 9-11 and America was not attacked by people from Ghana. This is a big issue so lets leave comic books and videos out for now. I wonder about how movies in general have affected and continue to affect people everywhere. Despite the relentless self promoting hype from Hollywood about how wonderful and entertaining and enriching the movie business is - film can and does manipulate both children and adults on many levels, and can alter our



HE LIVED IN A CAVE...! TO ESCAPE THE H-BOMB

RUN FOR THE HILLS



perception of ourselves, the past, the present - and the future. The world is a vastly different place than it would have been without film. Since motion pictures were invented, most were intended as harmless entertainment but others had serious political and social agendas and were used as psychological weapons. American movies of the past helped change fashions, habits and attitudes. They also rewrote history and spread fascist, racist, sexist, pro (and anti) religious, socialist, and yes, even communist ideas. Hollywood is and always has been a bottom line business. Profit comes before politics, religion, morals or quality (obviously).

The state controlled Soviet film industry used film to rewrite their history and control the minds of the population of Russia and conquered territories. The Nazis did the same thing even more effectively in fewer years. Nazi and Soviet propaganda films are studied today (and influence our TV commercials and political campaigns). Both Nazi and Communist filmmakers studied and borrowed ideas from Hollywood. The American government never officially controlled all film production, but during WWI, WWII, and the Korean War era Hollywood studios effectively helped to make Americans more patriotic and to hate and want to destroy the enemy. In most cases the studios had to be pressured to do this, but they listened when the government called.

By the 60s, the old American studio monopoly system had been broken up by the very government that used to count on it during wars, then the old censorship system was gone. Presidents (or J. Edgar Hoover) could no longer pressure studios to do their patriotic duty and by the late 60s many major American movies were firmly anti-war and anti-government (and pro drug). You could argue that Hollywood aided the enemy during Viet Nam - even if you think we shouldn't have even been there. We now have a new wave of pro American cause movies (after recent public pressure from the government) being made by the same corporations that thrive on merchandising and on product placements and profit more from movies that are increasingly moronic, hateful and anti everything.

It doesn't matter what your political or religious beliefs are to realize that movies (and in a much larger sense - media) affect our lives and even world events, especially now with satellite dishes and PCs. Yes, that poster book made me think about how American movies fucked with the minds of people in Ghana, but it's not all one sided. In the past we were affected by movies and attitudes from England, Germany, France, Italy and even South Africa. Americans and their children are now being affected daily by media from or backed by Israel, Japan, and even Australia! When it comes to awareness of commercial and political agendas in media I feel like I'm maybe on a 6th grade level. Most Americans are happy to stay in nursery school. The masters degree people who control our lives (and many of our politicians) will do anything to keep things this way.

By the way if you've got money to burn and need still more and better looking apocalyptic holocaust end of the world entertainment- the first four high definition D-VHS releases (\$35 - \$45 each) are TERMINATOR 2 (see L.A. nuked again!), THE PEACEMAKER (stolen nukes!), X-MEN (concentration camp survivor villain) and U-571 (Nazi submarine). The D-VHS VCR lists for around \$2000. Pick one up ASAP at Wal-Mart along with a new flat big as your wall TV. The Wal-Mart heirs need more money to pay lawyers and P.R. people to keep them out of jail and out of the headlines after all those DWI charges. We'll meet again....

I was feeling sick. I was losing my mind. I heard about these treatments from a good friend of mine. He was always happy. Smile on his face. He said he had a great time at the place. Gimme gimme shock treatment. Gimme gimme shock treatment. Peace and love is here to stay and now I can wake up and face the day. Happy happy happy all the time. Shock treatment, I'm doing fine. (The Ramones - '77)

PSYCHOTRONIC® NUMBER 37, 2002

Thanks To: Burt Kwouk, Vincent Schiavelli, Roy Loney, Steve Brigati, Eric Hoffman, Gordon Smith, Joyce Faust, John Donaldson, Steve Weldon, E. I., Seduction Cinema, Asian Cult Cinema, Witching Hour, Shocking Video, Video Search of Miami, Smog Veil, Video Wasteland, Barrel Ent., Hollywood Book And Poster, McFarland Books, Sinister Cinema, Something Weird, Video Beat!, Peter Abram, and everyone who will soon be ordering many collectable items from our web site ! Sir Mick Jagger - ??!

DEDICATED TO: John Agar and Lawrence Tierney

COVER: UNTAMED WOMEN (from United Artists)

Top 10 inspirations for the Dell computer guy character:

- 1- Eddie Haskell (Ken Osmond) on LEAVE IT TO BEAVER
- 2- Eaglebauer (Clint Howard) in ROCK 'N' ROLL HIGH SCHOOL
- 3- Spicoli (Sean Penn) in FAST TIMES AT RIDGE-MONT HIGH
- 4- Ted (Alex Winter) in BILL AND TED'S EXCELLENT ADVENTURE
- 5- Wayne (Mike Meyers) in WAYNE'S WORLD
- 6- Matthew Lillard in anything
- 7- P. T. Barnum
- 8- Ronald McDonald
- 9- Hitler
- 10- Satan ("Dude, You're going to Hell!")

J.D.K.

PSYCHOTRONIC MAIL

MING LADEN

Thanks for including a review of my Robert Mitchum book in PV #36. It's an honor to be mentioned. And a particular honor to be in an issue with Ming the Merciless on the cover (when I was a kid at this time of year, I was glued to Easter-break repeats of FLASH GORDON and KING OF THE ROCKET MEN on the BBC every morning. Every year I wait for them to come back on, and every year they don't). Thanks for the Clu Gulager interview, too; never known too much about the guy, but I've been trying to figure out his performance in THE KILLERS for years. Cheers. - **Damien**

Christ! Ming is on the cover! God I can remember sitting at the Victoria Theater on Sat. Matinee watching FLASH GORDON and wondering why that Ming dude was so BAD!!!! FYI: We paid 9 cents to get in, saw 10 cartoons, 2 or 3 shorts (Rocket Man, Flash, Hoppy) and a feature to boot - great times! Good to see a Psycho presence at the Buena Park Record Show. You guys Rock. - **jaMes Lowe (The Electric Prunes)**

RONN MANN

Ron Mann as a filmmaker is a legend. His documentaries on 60s culture are unforgettable. Hitchhiking was a big thing back in those hippie days. I for one hitchhiked all around the Pacific Coast going up and down Highway #1. I had many adventures in my high school days in the 60s. I can't tell you about how many nude beaches I would stop at during my hitchhiking days. In fact I had a girlfriend at the Sanchez Adobe Ranch near Big Sur off Highway #1 and I would hitchhike to her dad's ranch to go horseback riding and of course to visit her. Boy, do I miss those days. I can still hear "Sweet Hitchhiker" by Creedence Clearwater Revival in my head. I'm not going to even mention how I snuck in to see the Monterey Pop Festival, that's another long story! The 60s were a fun era and documentaries were needed for icons like Ed 'Big Daddy' Roth and Robert Crumb. I am glad that Robert Crumb now has a movie video. I saw the movie and it was excellent! While my wife Pat sits there reading her Feb., 2002 issue of Allure, I sit here with a real magazine (Psychotronic Video #36)! She just doesn't know.....sigh. - **Paul Dale Roberts (Jazma Universe Online!)**

JEREMY SLATE

I notice you mention that you have no further information about DRAG RACER, a film mentioned by Jeremy Slate. This film was directed by John 'Bud' Cardos circa June/July 1972. It was written by sound editors Robert Glenn and Jeff Bushelman and produced by Glenn for his own company. Slate's co-stars include Mark Slade (HIGH CHAPARRAL), Deborah Walley, John Davis Chandler and Preston Pierce. DRAG RACER was definitely released but another Cardos film made the fol-

lowing year, the similarly obscure BILLY BLACK, may not have been released/finished. Made for Frank R. Saletri (BLACKENSTEIN), BILLY BLACK has the envious double bill of Liz Renay and Chuck Norris. Incidentally this information was gleaned from 'The Hollywood Reporter'. - **Julian Grainger (London)**

Got issue 36 in the mail last week, and just wanted to say you've done a great job as usual. Especially enjoyed the interviews with Donald G. Jackson and Jeremy Slate. By the way, you can read more about Slate's

experiences at Sandstone in Gay Talese's book "Thy Neighbor's Wife," which has some interesting moments if you can wade through Talese's pretentious writing style. - **Mark Deming (Ann Arbor, MI)**

Loved the Jeremy Slate interview! I always like it when PV interviews stars of old biker films. Also, I can't wait to see Ron Mann's film about Ed "Big Daddy" Roth. Keep talking about Cleveland culture in the pages of PV. I love it. Can't get enough. - **Leigh Buck (Bethlehem, PA)**. *Slate, by the way, was born in Margate, NJ and raised in Bennington, VT.*

DONALD JACKSON

Looks like DEMON LOVER DIARY is playing the L.A. FILM FESTIVAL - guess I better go there and protest. This is an AFI sponsored "behind the scenes" making of my first movie. It has played the festival circuits for over 20 years. ABC showed DEMON LOVER DIARY on 10-17-01 on television in Australia. Now bootleg tapes are starting to surface DEMON LOVER DIARY DVD is out shortly. They have no releases from the cast and include footage of Ted Nugent - who might help me sue them. If you ever saw AMERICAN MOVIE - this is the real thing! Too bad I was never able to recover the 35mm negative and prints from THE DEMON LOVER. I do have 2000 1-sheet posters! - **Don Jackson** Check out Jackson's zendance.com web site for poster info.

CLU GULAGER

I enjoyed PV #36 especially the piece on home town hero Clu Gulager. DAN TURNER, HOLLYWOOD DETECTIVE (aka THE RAVEN RED KISS OFF) was shot in the Tulsa area by director Christopher Lewis (Loretta Young's son). In addition to Marc Singer and Clu Gulager the cast included Tracy Scoggins, Nicholas Worth, Arte Johnson and Paul Bartel. I believe THE LAST PICTURE SHOW was set in a Texas town (not Oklahoma). The sequel was TEXASVILLE. I enclose three local newspaper pieces about Gulager. The 1966 article is about him at his 20th high school reunion. - **Timothy Walters (Muskogee, OK)** *Gulager, the Muskogee Central High School senior class president, returned as the reunion master of ceremonies when he was a VIRGINIAN star.*



Ming the Merciless

In 1986 I went to LA to visit some old high school/college friends (three wild and fun gals). They were living in a downtown loft on Hunter Street between the Santa Monica Freeway and the train tracks. A "neighborhood" where you couldn't go outside once the sun went down, unless you ran to your car and split. These were not yuppie lofts, but the REAL thing not done up by architects and decorators.

Anyways, I hung there for a week and asked them who their neighbors were in the other few spaces? They told me that next door was a nice, middle-aged couple that taught theater in their loft which happened to be Clu and his wife! My friends had no idea who he was, of course. One morning I slid open the fire door that opened onto the train tracks which was their "joint" patio to greet the day. As I stuck my head out, a woman next door was sitting on a lawn chair next to the train tracks having some coffee. We got to chatting and introduced ourselves after she asked me if I was friends "with the girls." She proceeded to invite me in for coffee in their space!

Of course I was thrilled at that one. Basically they lived in a large loft space where their living room had a stage and curtains and they taught acting and theatre type classes/coaching there. As I sat with Miriam, Clu came downstairs for breakfast and coffee! I played dumb and never let him know I knew who he was or how I dug ROTLD and his other Psychotronic roles. He was very quiet, polite and friendly, but never brought up that he acted in films, etc. so I didn't bring it up. Both very nice people and a real thrill for me to sit in their kitchen and have coffee with them chatting about all sorts of stuff besides his film career. Who was one of the other neighbors? None other than Guy Stockwell!! Never got to meet him but my friends reported "He's a real nice guy and comes to our parties sometimes." Amazing! - **Paul St. Pierre (Seattle)**

You've probably heard this already, but according to the RETURN OF THE LIVING DEAD fan site (the one pushing for a big bonus filled special edition DVD), Clu is allegedly suffering from the early stages of Alzheimer's. - **Sir Alvin D. Ecarma (Potomac, MD)**

REVIEWS

Your review of FREDDIE GOT FINGERED once again drives home the same 'ol bad news: Exploitation films are being made by Hollywood with humongous budgets. Low budget creators have no trends 'from on high' to mock and destroy (as the history of 'bad' film has dictated). Things are upside down! We, the low-enders on the scale of art use to get the blame for the decline of western civilization! Now we're a pretty Unpopular (insular) crowd. Now Michael Weldon is the perceiver of morals! This is how the world ends. I sit and await the 100 million dollar remake of FASTER PUSSYCAT, KILL! KILL! - and hope to direct it. - **JMM - Memphis Tennessee**

FREDDIE GOT FINGERED is simply an indication that many people who walk the streets today and sleepwalk through seemingly normal lives are borderline retarded; having had their sensibilities whittled down to horny mush by the great, unforgiving stupid machine that is mass media. Most slobs filling up the multi-plexes are vermin that make the crew that descended on Olivia in LADY IN A CAGE look like Dorothy Parker and Alexander Woollcott. They may even sense that, say, AUSTIN POWERS is totally unfunny, but they understand where to make a sort of belch of dimwitted recognition where laughter used to go. As

Criswell said so well "God help us in the future." - **Wall**

DRACULA 2000 was released in the UK as DRACULA 2001 which may sound an obvious thing to do but actually very rarely happens. SERIES 7 was SERIES 7: THE CONTENDERS over here. The UK video of THE BROTHERHOOD was inexplicably retitled I'VE BEEN WATCHING YOU; even more bizarre is that the film released here as I'VE BEEN WATCHING YOU 2 isn't THE BROTHERHOOD 2 but is actually Steve Balderson's PEP SQUAD, a HEATHERS-style black comedy! - **Mike Simpson (UK)**

OCTAMAN was released over here in 1976 and in the early 80s on video as OKTAMAN DIE BESTIE AUS DER TIEFE (The Beast from the Deep). It was in fact one of the very first tapes I ever rented and I was very disappointed about the "quality" of the film. The same goes for other movies I rented then and only years later I came by to see such "Psychotronic" films with a different eye. It has now disappeared from all video stores. After I read my old review of the film, I think that one Reed Morgan wears the suit of the OCTAMAN, and not B. Kartalian, but I'm not sure. ABSURD was banned over here for more than 20 years and was re-released recently as ANTROPOPHAGUS II on DVD in the "worldwide longest version (8 min. longer)." I saw it years ago for the first time and thought it was ridiculous how they tried to give the film an "American" look. The DVD-box says "Joe D'Amato's terrific horror classic." In one of my last mails I said that Sybil Danning was in RED HEAT. Sorry, but that is not true!! - **Andreas Pieper (Germany)**

Buck Kartalian did not play the titular OCTAMAN monster. Buck can be spotted in the film's opening five minutes. I think he might even be the monster's first victim. The OCTAMAN costume is now in the collection of Bob Burns, a friend of Rick Baker's for several decades. - **Justin Humphreys**

There's a detail about the new Corman abomination, RAPTOR, that you failed to

address in your review and it involves the curious fact that the end credits don't credit anyone with the special effects: there were no special effects created for the film! I've seen all three CARNOSAUR movies (God help me) and I could identify every single scene where dinos appeared in this one from the three earlier dino-epics. It's worse- they even used extended scenes and plotlines in their entirety from the previous films. They even went as far as casting two people who were in the earlier movies to make their dino death scenes match the new footage! In a way, this is cool because it makes RAPTOR a sort of CARNOSAUR'S GREATEST HITS. But for anyone who's already seen the other films, it's pretty lame. So just wanted to tell people to watch out for this patchwork fraud. Al Adamson must be rolling over in his grave. Congrats on what I felt was the best Psychotronic in a long time. Brilliant FREDDY GOT FINGERED review. Mucho thanx for the Clu Gulager interview. Stay cool. - **Bryan Kasik**

On a talk show years ago Sammy Davis Jr. said the theme to SIX BRIDGES TO CROSS (PV #35) was his favorite of all his recordings! He also said it was written by his friend actor Jeff Chandler. Re: THE DUKE IS TOPS. The movie ad lists Leo Popkin as director. You have William Nolte, who was an assistant director of THE LOST CITY. Which is it? - **H. Pfeiffer (The Bronx) They must have co-directed.**

Under the "Rare Rock Festival Footage" heading, you ran a review of a



documentary on the Goose Lake Rock Festival. Can you pass along any advice on how someone might get a copy of this video? As a Michigan rock enthusiast who grew up in Jackson (and has had to make do with hearing my older brother's stories about attending Goose Lake), I'd dearly love to see a documentary on the festival, even if it isn't all that great. Any information you can pass on would be greatly appreciated. Thanks, and please keep up the great work. - **Mark Deming (Ann Arbor, MI)**. *I don't remember who sent in that tape but see pg 10 for addresses of some companies that sell rare music tapes.*

I read with great interest your review of a compilation video of Brother Theodore doing his one man show. My Dad saw him do that show back in the 60s when he was living in NYC. I was interested in figuring how to purchase it, if possible, but I couldn't find the company that produces the video (JFTHI!) anywhere. Is it for sale? My Dad's birthday's coming up, and I know he would be amazed to see this. Any help would be appreciated. I've been reading your books and magazines since college. - **Kieron Edwards** See pg. 10 for address.

The review of SLIPPIN' THRU THE CRACKS brought back a lot of memories about that period. I lived out there at the time (my landlord was Beach Dickerson!) and remember the bands on this tape. I was especially taken by your mention of Red River, as Billy Ray and Suzy Mae Martin (the guitarist and bass player) were very close friends of mine. I thought they were wonderful folks and terrific performers. I always thought it was a shame that they never made it big, because they certainly had the talent. Anyway, Red Rose Records in France put out an album of their songs in 1990. I don't know if it is available anywhere nowadays, but I have an extra copy if you are interested in hearing more of their music. I also have more video footage of them performing, which was shot for French TV. I'll have to see if I can dig it out. Billy also fronted a Punk band in San Francisco in the late 70s, Impatient Youth. Billy and Suzy I believe are still in L.A., though I'm sorry to say I haven't kept up with them since I left in '94. - **Jeff Jobson**

Just saw LUST FOR FRANKENSTEIN. Jess Franco is as weird as ever and Michelle Bauer looks better with stitches and scars than most other B-girls do straight. - **Don Douglas (Oklahoma City)**

GROOVE TUBE (PV #35) was still funny when I saw it for the 12th or 13th time last week. And if you look closely and quickly at the junkie in the blue tank top, it's Bill Paxton! Your remarks on URGH! A MUSIC WAR will go down, like Monica, way down, in PV history. The Alley Cats changed their name to The Zankons, released Riders In The Long Black Parade in '85, dropped their old drummer and added another guitarist - both black. You (also) asked what Slaughter And The Dogs (THE PUNK ROCK MOVIE) were doing. - **Hugh Shelton (Hazel Pk, MI)** *An advertisement for Slaughter and his band playing in Detroit was enclosed.*

IS THIS TRIP REALLY NECESSARY? co-producer Ray Dorn used to own the "Hollywood Stages," 6650 Santa Monica Boulevard. At this studio, movies like THE INCREDIBLE TWO-HEADED TRANSPLANT, DRACULA VS FRANKENSTEIN, BRAIN OF BLOOD, DR.TERROR'S GALLERY OF HORRORS and many other no-budget movies were made. Dorn was also "technical director" on the movie LOVE, SWEDISH STYLE (72) and co-producer of DR.TERROR'S GALLERY OF HORRORS (66),

JOURNEY TO THE CENTER OF TIME (67) and THE CYCLE SAVAGES (69). He was also a distributor (FREE GRASS). - ?

Joseph Sarno's INGA (PV #27) is now available uncut from E.I./Seduction with trailers and outtakes. MAD MONSTER PARTY (PV #29) is now easily available from Anchor Bay and T.V. Mikels" CORPSE GRINDERS 2 (PV #34) is now from Image. HENDRIX (PV #4) is from MGM. ATOMIC WAR BRIDE is also available on an Image double bill with another forgotten nuke movie- THIS IS NOT A TEST. JOE D'AMATO: TOTALLY UNCUT is available from Unearthly Video. JFTKI!! has a better copy of Robert Downey's CHAFFED ELBOWS and they sell SANDSTONE (discussed in the Jeremy Slate interview). The DVD of JAY AND SILENT BOB... includes over 5 (!?) hours of "bonus material," A 1939 20 min. short (called ROSE HOBART) by Joseph Cornell was an experimental "found footage" film using footage of EAST OF BORNEO (PV #34). Both were recently shown at The Anthology Film Archives in NYC. The Stooges movie ROCKIN' IN THE ROCKIES has been on Cinemax and TIME OUT FOR RHYTHM was aired on KTLA.

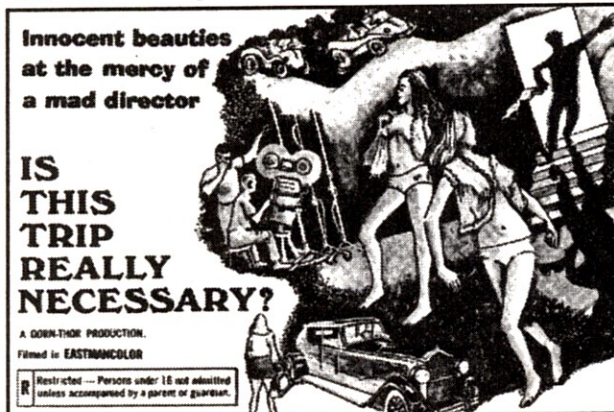
OBITS

The death of George Nader touched me the most (recently). After a somewhat mediocre career in American movies he moved to Europe and starred in some great trash films. From 1965 to 1969 he starred in eight German produced JERRY COTTON movies. I remember very well the first time I saw one of these on TV as a young boy. It impressed

me very much and Nader was a great hero with his red E-Type. "FBI-Man Jerry Cotton" is a crime pulp novel, starting in 1954. Now you can buy novels in "52" countries and can read it in "19" languages. More than 750 Million copies have been sold until today. More than 50 people have written, often pseudonymously, for it and in 2000 there was a "Jerry Cotton Event" over here with George Nader as guest of honor. In 1998 there was also a great German book about Nader and his movies published, with the main focus on the

Cotton movies and a lot of rare photos. Today the very entertaining movies have a lot of camp appeal because of very bad rear projection and other funny things, and can be seen on TV regularly. There was also a nice video edition some years ago. The supporting cast on each movie is really great. The budget for each movie was between one (earlier) and two (later) million marks. His movie THE HUMAN DUPLICATORS was called FBI JAGT PHANTOM over here, to cash in on his Cotton image. I just want to tell you something more about the late Ilse Kubachewski. For a period of time, her "Gloria-Verleih" was the second biggest film distributor in Germany. In 1950 she made an exclusive deal with Republic and distributed not only their b-westerns but also edited versions of old serials. On some older videotapes you can still see "Gloria" banner. About the success of her films she once said: 1. No unpleasant lead, 2. No flashbacks. (!), 3. For all sake a happy ending, 4. A lot of music. - **Andreas Pieper**

I'm glad you mentioned Foster Brooks in the Obituary column. The Lush character of course is how he got his fame, but for years before that he did a lot of local shows on Louisville radio and TV. One of the earliest was an ambitious space adventure/variety show (!) involving Foster with Rockabilly artist Boyd Bennett and his band. The University of Louisville Photo Archives has some stills from the show that suggest



that it was great fun, if a little cheap looking. What is also little known outside of Louisville was that his brother Tom "Cactus" Brooks co-hosted a morning kiddie show called "T Bar V Ranch." He played sidekick to Randy Atcher, brother of Country and Western star Bob Atcher. Randy also had some Rockabilly songs released by MGM in the mid-50s (which was REALLY strange since that wasn't his usual style of music!). The show had a Western theme, which you may have gathered, and involved kids coming down to the studio to wave hello on their birthday. Cactus dressed like a rodeo clown, which was lost on urban kids like myself. We just knew he was scary looking. Foster wasn't as successful in local broadcasting as Cactus so he moved to L.A. and eventually found his niche. - **Jeff Jobson**

One of the stranger events I have ever attended was "The Milton Berle Film Festival"; in L.A. in the early nineties. It was held at a theatre on Wilshire down by McArthur Park, a now closed dump that used to show revivals. Funky area. When I got there Milton was being interviewed by "Entertainment Tonight" out front, and they all seemed kind of scared. They started by showing a clip of Berle as a child actor in a Chaplin film. A foppish character appeared, and you heard Berle say from the audience "A Fag!" Everyone cracked up, me and whoever I was with were the only people there under sixty, but it was pretty full. Berle got up and jawed a little. "You've still got it!" someone yelled. "I wish I could get rid of it!" he shot back. Then they showed ALWAYS LEAVE THEM LAUGHING, the film I had come for. It's overly long but an interesting look at a vaudeville comic. Scorsese said of it "I admired

Berle for playing a totally unlikeable character." I skipped the second night, something I'll always regret, because apparently Albert Brooks brought his Mom down to watch NEW FACES OF 1937, a movie she is in with Berle. Apparently the projector broke, and Berle just vamped for an hour with Brooks heckling him. I went back the NEXT night (to see THE OSCAR) and they showed NEW FACES then (sans Albert and his Mom); it's sort of an interesting movie (with a plot suspiciously like THE PRODUCERS) in which the young Berle is very funny and likeable, perhaps NOT like you remember him from T.V. Then I stayed around and watched THE OSCAR (a movie I think is much more tongue-in-cheek than people give it credit for) with Berle again good as Stephen Boyd's long suffering agent. It was getting late though, and by the time the crowd applauded Milton's big speech at the end, he had gone home. The last night they ran MAD MAD WORLD (I hate it) and I heard a good time was had by all. - **Wall**

Alas, I have an addition for your obits. George Evans, one of the surviving E.C. comics artists, passed away at the end of last June. He was either 81 or 82 years old, I can't remember which. Evans drew the original E.C. story "Blind Alleys" which was filmed in the Amicus TALES FROM THE CRYPT. William Gaines said that it was the most well-done story in the movie. George was an extremely benign guy and sold me my first piece of actual comic book art. He will be sorely missed. - **Justin Humphreys**

The Dionne Quints had several movies made with or about them, most recently with a four hour Canadian miniseries where Beau Bridges played the Quints' doc. Very sad story. - **Ian Johnston**

As always, love the magazine, and now, I love the website! I have a small correction on Delia Derbyshire's obit (PV #35). Ms. Derbyshire is not

the composer of the DOCTOR WHO theme; Ron Grainer (composer of the themes for STEPTOE AND SON and THE PRISONER) was. Ms. Derbyshire was a composer working for the BBC Radiophonic Workshop, and she helped (along with engineer Dick Mills) realize Mr. Grainer's unusual composition. All the weird, hi-tech sounds were created without benefit of electronic synthesizers. Ms. Derbyshire worked on the music for over 200 BBC productions but, because she was a member of the Radiophonic Workshop, was never given screen credit. She also composed the music for the 1973 film LEGEND OF HELL HOUSE (starring Roddy McDowall). Her other WHO credit is for developing the unique TARDIS "sound" (the hum and the takeoff/landing sound). - **Mr. Devious**

Re: William Hanna (PV #35) HBR Records only lasted from 65-67 but they released singles by The Five Americans ("I See The Light"), Dale And Grace, Scotty McKay and others, all from Texas, The Tidal Waves and The Unrelated Segments (both Detroit), The Guilloteens (Memphis), and the Brit groups Riot Squad, Jimmy James and The Vagabonds, The Epics, and The Laurie Johnson Orch. ("Theme From The AVENGERS"). Louis Prima, Scatman Crothers, Carol Connors, Les Baxter, Shorty Rogers, Paul Frees, and Danny Hutton all had records released by HBR. (Info from Who Put The Bomp! #13)

ETC...

Thank goodness for the DVD boom. It's great to see mom and pop video stores get rid of their 10 to 20 year old copies of exploitation and

horror movies on VHS because they're switching to DVDs. I never thought I'd see the day when I could get copies of PINK FLAMINGOS and BLOODSUCKING FREAKS for \$4 each. This is just like when CDs became popular and everyone unloaded their record collections. Stay Sick. - **Andrew Hahn (Sterling Hts., MI)**

Issue #36 was enjoyable as always. But you already know that! My reasons for writing are: 1) on page 5,

reference was made to confusing the daughter of McDonald Carey with the daughter of Philip Carey. You might be interested in the fact that Philip Carey's daughter is the talented ABC TV Washington news correspondent, Linda Douglas. 2) page 6 contains mention of a book containing a story on Angelo Rossitto. I grew up in Omaha, Nebraska and in the late 1930's — before I was born — Angelo sold papers downtown at a spot near the railroad station. After I came to Los Angeles in the early 60's, some friends and I got tickets to the Steve Allen show which was taped in a theater on Vine street in Hollywood. Well, one of the guests was Angelo! He was quite witty and mentioned his days selling papers in Omaha. I doubt that many people will find this all that interesting, but I mentioned it because I'm hoping you might be able to steer me toward a source for the aforementioned book, "O.K. You Mugs." - **Patrick Shields** As far as I know O.K. You Mugs (Pantbeon), edited by Luc Sante and Melissa Holbrook Pierson, and with my piece on Angelo, should still be easy to find or order.

I'm currently reading The Ghastly One, Jimmy McDonough's excellent biog of Andy Milligan, which explains the circumstances around his time in London, making NIGHTBIRDS etc. Imagine my surprise to learn that, while in London, Milligan rented THE SAME FLAT that I currently live in. Also, it seems likely that he shot some of his films here, in the very room in which I sit typing. - **Paul Duane**



Hanna Barbera and some of their more lucrative characters

Hello Michael, At forty eight years old (1 year and 361 days younger than you) I find myself starting a new career, after nine months of government sponsored retraining, in the computer field! I've spent the last twenty years in various fields; music, machinist, music and jewelry maker. After jewelry died in the Northeast (due to NAFTA mainly) I qualified for a retraining grant and I figured since I've hated / feared computers all of my life I should try to get into the bastards!! So anyway, the reason for this LOOONG background / bio is to say I finally have access to E-mail (at work anyway) and as much as I hate to admit it, it is easier than writing a legible letter! I'm a long time reader (issue 3) and as I have said before, in a barely legible letter, your magazine is the only one I get excited about anymore! This is not to kiss your ass, it's just damned true! The reviews are invaluable and are my favorite feature in the "zine." Dog I hate that word!!!! I also ordered the Psychotronic Video and enjoyed it IMMENSELY! You and your wife came across as very nice, down to Earth people. Now that the "mag" has been around for a while the stories aren't just about the well known Psychotronic subjects, it's getting into more obscure (to me anyway) matter. Every issue is like going to school!! IT'S GREAT!!!! Okay, this thing is getting almost as long as "The Psychotronic Video Guide" (my Bible) so I'll close now. P.S. The website is fun, I have to restrain myself from spending the whole day on the Comment Page!! REALLY!!! Morton's comments are fun. Is he as menacing as he looks in the photo? I hope so! I'm "Perry" Vachon, "Peter" Vachon, "P" Vachon, "Peter" V, "PEEVEE" and "PV." I must admit, I get a kick out of seeing my initials at the end of every section and article in the magazine, though!! By the way my middle name is Michael. Thanks for doing what you do. - **Peter!**

Read the latest issue and really enjoyed the Clu Gulager interview. Quite an interesting life! And his anecdotes about Ronald Reagan's acting were particularly interesting! However, did you have to call Ray Ferry a "Weasel"? I've just read the "Frankenstein Meets The Wolfman" Posterzine and there's nothing to "Beware": it's great!!! I've got a few nephews whom I'll have to buy it for who are going to love it! And that brings me to my last point: I've been reading Psychotronic since the first issue but your magazine - like Scarlet Street's emphasis on homosexuality, Fangoria's emphasis on gore, Cult Movies' emphasis on porn and FilmFax's emphasis on minutia, either doesn't appeal to or is not suitable for preadolescent readers. Forry's FAMOUS MONSTERS was perfect for kids who were learning all over again about the classic monsters and Ackerman's vindictive ego trip destroyed all that. I highly recommend reading Life Is But A Scream. If you have read it and still feel Ferry is a 'weasel' then you're entitled to your opinion but it's disappointing to see you jumping on the HATE Ferry bandwagon as well.

The man had his niche and was good at it, in fact BETTER than the old Famous Monsters in my opinion. In the immortal words of Rodney King... well you know what he said! - **David Yuers**

I think the publisher's comments about racism in the movies, especially old ones, are very interesting. I remember a comment made about thirty years ago by the "noted film historian" William K. Everson. He claimed that jokes about minorities were acceptable because everyone was kidded equally. I didn't buy that logic when I was a teenager, and I don't believe it today. I also liked the articles about Clu Gulager and Jeremy Slate. Perhaps it is a coincidence, but does it seem that every veteran actor that has a filmography in your magazine appeared in THE UNTOUCHABLES? Ricky Ricardo gave a lot of people a lot of work! - **Gary Weinraub**

Hope you are not discouraged by complaints from goofy correspondents who are too out of touch to see that racism exists in the U.S., or that our present entertainment media is constantly trying to see how low it can stoop. PV is the only magazine I know that admits, or even seems to be aware, how hilariously sleazy and dangerously unchecked the U.S. media is. It's hard to pinpoint exactly when exploitation took command of mainstream entertainment, but I miss the days when there was a real difference between the two. I'm a fan of Romero, Fulci, D'Amato, etc... but I'm still frequently offended by the sick stuff that comes out of Hollywood. The earliest offender I recall was GREMLINS (84). Sure I've seen worse violence, but the difference lies in the fact that GREMLINS was promoted as a kid-oriented family film even though it was full of nihilistic humor, pessimism and death. Maybe the big downfall spiral began when critics fell all over themselves praising SILENCE OF THE LAMBS (91), an admittedly well made film which nevertheless would've almost certainly been condemned as sadistic trash and ended up on a double bill with TEXAS CHAINSAW MASSACRE if it had been made two decades earlier. Back to the subject of racism, it's frustrating to see older movies (the recent re-issue of the silent THE LOST WORLD comes to mind) released with anything objectionable cut out in the name of political correctness. The fact is, minorities really were treated badly in the U.S. and sometimes still are. Simply pretending that unpleasant things never happened can't change the past and won't help the future. Here's hoping that PV lasts forever and is never bought by Turner Time Warner or whoever else owns America and it's intellect. - **David Lady (Sandusky, Ohio)** *This seems like a good place to plug Lady's 4 part HAUNT WORLD: THE MOVIE (Halloween Productions, 99) "The official how to guide to the haunted house industry" See hauntedworld.com or write him at 6977 Chatfield Ave., Sandusky, Ohio 44825*

PV



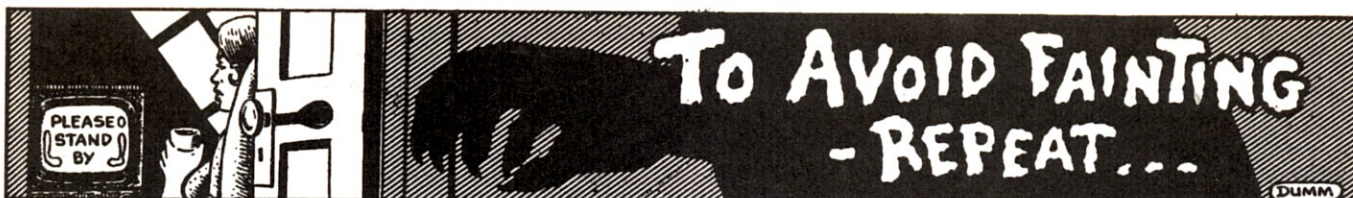
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ANCHOR BAY has these new (or re-priced) DVDs: William Castle's *I SAW WHAT YOU DID* (65), *THE MAN WHO HAUNTED HIMSELF* starring Roger Moore, John Hughes' *EYE WITNESS*, and Robert Fuest's *AND SOON THE DARKNESS* (all 70), Peter Collinson's *FRIGHT* (71), *SHORT NIGHT OF GLASS DOLLS* (71) and *WHO SAW HER DIE?* (72) both by Aldo Ladd, *WEREWOLF SHADOW* (71) and *CURSE OF THE DEVIL* (73), both starring Paul Naschy, *DELIRIUM* starring Mickey Hargitay, and *THE CASE OF THE BLOODY IRIS* (both 72), Hammer's *DEMONS OF THE MIND* (71), *STRAIGHT ON TILL MORNING* (72), and *SHATTER* (74), Alberto De Martino's *THE ANTICHRIST* (74), Menahem Golan's *DIAMONDS* (75), *ZOLTAN: HOUND OF DRACULA*, *BEAST WITH A GUN* starring Helmut Berger, and *ARE YOU BEING SERVED? - THE MOVIE* (all 77), *HALLOWEEN*, *HITCH HIKE* starring Franco Nero, and *THE BLOODSTAINED SHADOW* (all 78), *WATCHER IN THE WOODS*, Umberto Lenzi's *NIGHTMARE CITY*, and *CAN'T STOP THE MUSIC* (all 80), *RUCKUS* (80) and *HELL NIGHT* (81) starring Linda Blair, *PARASITE* and *MADMAN* (both 82), *SLEEPAWAY CAMP*, *TOY SOLDIERS* and *NIGHTMARES* (all 83), *FRANKENSTEIN 90*, *CHILDREN OF THE CORN*, *C.H.U.D.*, and a director's cut of *SUPERGIRL* (all 84), *TRANSYLVANIA 6-5000* (85), *HIGHLANDER*, *BRENDA STARR*, *HOUSE*, and *JAKE SPEED* (all 86), *NEAR DARK* (special 2 disc edition), *JANE AND THE LOST CITY*, '68 with Neil Young as a biker, *HELLRASIER*, *RETURN TO HORROR HIGH*, *HOUSE II*, *CREEPSHOW 2*, *SLUGS*, and *DATE WITH AN ANGEL* (all 87), *HELLRAISER II*, *HALLOWEEN 4*, and *RETURN OF THE KILLER TOMATOES* (all 88), *THE GUARDIAN* and *HALLOWEEN 5* (both 89), and *GUNS AND LIPSTICK* (93) with Robert Forster.

Anchor Bay Lucio Fulci double bills are *CITY OF THE LIVING DEAD* (80) and *DON'T TORTURE A DUCKLING* (72), *THE HOUSE BY THE CEMETERY* and *THE BEYOND* (both 81), and *MANHATTAN BABY* and *NEW YORK RIPPER* (both 82). *SLEEPAWAY CAMP* (83) and *SLEEP-AWAY CAMP 2 and 3* (both 88) come separate or all three in a special "Survival Kit." *THE YOUNG ONES* (61), *SUMMER HOLIDAY* (62), and *WONDERFUL LIFE* (64) all star Cliff Richard and *The Shadows*. And all five Werner Herzog/Klaus Kinski movies (all but one with director commentary) plus the documentary *MY BEST FIEND* are now available in a limited edition DVD box set.

IMAGE has Bava's *HERCULES IN THE HAUNTED WORLD* (61), *THE DEVIL DOLL* (63), Al Adamson's *HORROR OF THE BLOOD MONSTERS* (70), *AND NOW THE SCREAMING STARTS* (73), Ulli Lommel's *THE RETURN OF THE STOLEN STARS* (86), Fulci's *A CAT IN THE BRAIN* (89), and double bills of *MONDO MOD* with *THE HIPPIE REVOLT* (both 67) with commentary by Johnny Legend and Eric Caiden, and *The Boxoffice Int.* movies *THE NAKED VENUS* (58) with *DIARY OF A NUDIST* (61), *THE SECRET SEX LIVES OF ROMEO AND JULIET* (69) with *THE NOTORIOUS CLEOPATRA* (70), and *HITCHHIKE TO HELL* (67) with *KIDNAPPED CO-ED* (72).



MGM offers the first season of the (amazing) original *OUTER LIMITS* and several volumes of the recent (who cares?) series, special editions of *THE LAST WALTZ* (78) and *BLUE VELVET* (86), plus *THE FOG* (80), *CAVEMAN* (81), *CHEECH AND CHONG'S THE CORSICAN BROTHERS* (84), *RETURN OF THE LIVING DEAD* and *TEEN WOLF* (both 85), *THE BELIEVERS* and *THE MANHATTAN PROJECT* (both 86), *BEST SELLER* and *TEEN WOLF TOO* (both 87), *HIGH SPIRITS* and *THE HERO AND THE TERROR* (both 88), *UHF*, *EDGE OF SANITY*, *VAMPIRE'S KISS*, and *GREAT BALLS OF FIRE* (all 89), *NEEDFUL THINGS* (93), *UNFORGETTABLE* (96), and *THE SERPENT'S KISS* (97).

New **MGM** double bills (for \$14.95) are Corman's *THE PREMATURE BURIAL* (62) and *THE MASQUE OF THE RED DEATH* (64), Gordon Hessler's *THE OBLONG BOX* (69) and *SCREAM AND SCREAM AGAIN* (70), Curtis Harrington's *WHAT'S THE MATTER WITH HELEN?* and *WHO SLEW ANTIE ROO?* (both

71), *DERANGED* (73) and *MOTEL HELL* (80), and *THE ATTIC* (79) and *CRAWSPACE* (86). And don't miss the new MGM releases of Godfrey Reggio's brilliant *KOYAANISQATSI* (82) and *POWAQQATSI* (88), both with interviews with Reggio and composer Philip Glass. And watch for *NAQOYQATSI*, the third in the trilogy this fall. These movies really help explain how the world got into the sad state it's in. The *KOYAANISQATSI* segment of the World Trade Center is especially mind numbing to watch now. Meanwhile, does anybody else think that it's more than incredible that Louis B. Mayer's former company has released Wes Craven's notorious *THE LAST HOUSE ON THE LEFT* (72), in a special 30th anniversary edition (!), complete with deleted scenes, outtakes, and commentary.

MIRAMAX has new collectors editions of Quentin Tarantino's *PULP FICTION* (in case somebody out there doesn't already own a copy) and *JACKIE BROWN*, and Yuen Wo-Ping's *IRON MONKEY* is presented by Tarantino.

PARAMOUNT offers *SORRY, WRONG NUMBER* (48), *THE BIG BUS* (76), *THE FAN* (81), *IT CAME FROM HOLLYWOOD* and *STAR TREK 2* (both 82), *TOP SECRET!* (84), *BETTER OFF DEAD* and *SILVER BULLET* (both 85), *FATAL ATTRACTION* (87) special edition, *GRAVEYARD SHIFT* (90), *KIDS IN THE HALL: BRAIN CANDY* (96), and *STAR TREK THE NEXT GENERATION* (complete third season).

RHINO releases include *GUMBY* Vol. 7, *THIN LIZZY: THE BOYS ARE BACK IN TOWN*, *ED SULLIVAN ROCK N ROLL CLASSICS*, *THE HARRYHAUSEN CHRONICLES*, and *THE JUNIPER TREE* (89) with Bjork.

20th CENTURY FOX has *DON'T BOTHER TO KNOCK* (52), *NIAGARA* (53), *MODESTY BLAISE* and *OUR MAN FLINT* (both 66), *IN LIKE FLINT* and *FATHOM* (both 67), and *SPEED* (94) special edition, plus full screen DVDs of *PREDATOR* (87), *THE ABYSS* (89), *EDWARD SCISORHANDS* (90), *INDEPENDENCE DAY* (96), and *LAKE PLACID* (01). Now for \$14.95: *The Bruce Lee movies FISTS OF FURY* (71), *THE CHINESE CONNECTION* (72), *RETURN OF THE DRAGON* (73), and *GAME OF DEATH* (78), and *PORKY'S* (82), *RISEING SUN* (93), *STRANGE DAYS* (95), and *MONKEYBONE* (01). \$9.98 VHS: *THE ABYSS* (89), *THE LAST OF THE MOHICANS* (92), and *FIGHT CLUB* (01).

UNIVERSAL sells a special edition of Douglas Trumbull's *SILENT RUNNING* (72), *LEGEND* (85) ultimate edition, *THE BACK TO THE FUTURE* trilogy, and yet another version of *E.T.*

VCI now has a series of seven **CISCO KID** movies starring Duncan Rinaldo, a **RED RYDER** double bill featuring little Robert Blake as Little Beaver, Alan Dwan's **PASSION** (54) starring Cornel Wilde, Yvonne DeCarlo as twins and Lon Chaney Jr. and **SILVER LOAD** (55), **SINS OF ROME** (54), **GIANTS OF THESSALY** (60), **THE STREET FIGHTER** and **THE STRANGER'S GUNDOWN** (both 74), **TODAY WE KILL, TOMORROW WE DIE** (75), **KISS OF THE TARANTULA** and **RETURN OF THE STREETFIGHTER** (both 75), **SISTER STREET-FIGHTER** (76), **WATCH ME WHEN I KILL** (77), and **CROCODILE** (79).

WARNER has Robert Altman's **McCABE AND MRS. MILLER** (71), **THE MACK** (73), **ONE FLEW OVER THE CUCKOO'S NEST** (75) special Edition, **BIG WEDNESDAY** (78), **CLASH OF THE TITANS** (81), **MY FAVORITE YEAR** (82), **GREMLINS** (84) special edition, **INNERSPACE** (87), and **GREMLINS 2** (90).

THE COMPLETE THUNDERBIRDS, a 12 disc set and more **AVENGERS** shows (vols. 5 +6) from (1968 are from A+E.) Polanski's **MACBETH** (71) and **SANFORD AND SON** first season are from Columbia. Fellini's **JULIET OF THE SPIRITS** (65) and Barbet Schroeders' **GENERAL IDI AMIN DADA** (74) are from Criterion. The timely **ATOMIC CAFE** (82) is now on VHS and DVD from Docudrama. Elete has a new release of **RE-ANIMATOR** (85) and Hens Tooth has Charles B. Pierce's **THE LEGEND OF**

BOGGY CREEK (73) from Arkansas.

Douglas Fairbanks in **THE MARK OF ZORRO** (20), **DON Q, SON OF ZORRO** (25), and **THE IRON MASK** (29) are from Kino. **JIMI HENDRIX: THE DICK CAVETT SHOW** from '69 with new interviews is on MCA. MPI has a 40 episode **DARK SHADOWS** box set, 4 volumes of **THE ADVENTURES OF SHERLOCK HOLMES** starring Jeremy Brett, and more volumes (5+6) of **THE RIFLEMAN**. Navarre has special editions of H.B. Halicki's original **GONE IN 60 SECONDS**



(74) and **JUNKMAN** (82) and New Concorde has released the car crash movies **EAT MY DUST!** (76) starring Ron Howard, and **GRAND THEFT AUTO** (77), his debut as director. **RAY CHARLES: LIVE AT MONTREUX** is from Pioneer.

SOME SOURCES FOR VIDEOS REVIEWED IN PV (Most of these have web sites):

PETER ABRAM - See ad (with Felix The Cat).

ALPHA BLUE - Check out their web site.

CAPE COPY CENTER - See ad. **CINEFEAR**

- The main catalog is \$3 to Keith J. Crocker, Box 1742, Baldwin, NY 11510. **THE FANG** - Check out their web site. **JUST FOR THE HELL OF IT (JFTHI!)** - See ad. **NOMAD** - See

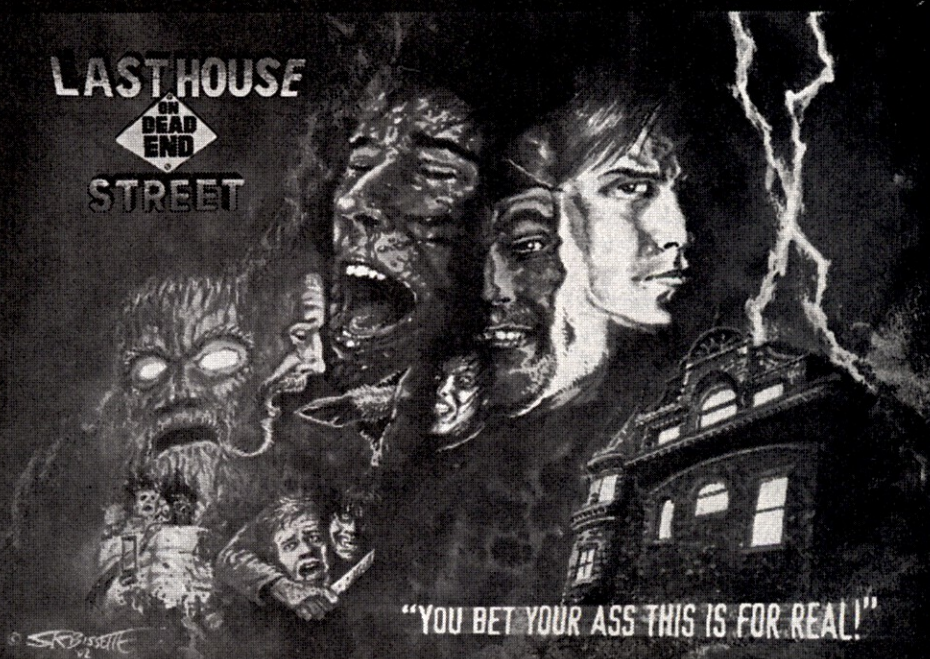
sexandgutsmagazine.com. **SEDUCTION - E.I.** - See ads. **SHOCKING VIDEO** - See ad. **SINISTER** - Check out their web site. **SCORCHED EARTH** - Check out their web site. **SOMETHING WEIRD (SW)** - See ad. **TRASH PALACE** - See ad. **TROPIC TWILIGHT** - See ad. **UNEARTHLY VIDEO** - See ad. **VIDEO BEAT!** - See ad. **VIDEO SEARCH OF MIAMI (VSOM)** - See Asian Cult Cinema ad. **WITCHING HOUR** - See ad.

Check out AMC's 7 day 154 hour Halloween Monster Marathon (Oct. 25-31) which will include over 50 films including unexpected items like **PLAYGIRLS AND THE VAMPIRE** (62), **HALLOWEEN** sequels 2-5 and a new **HALLOWEEN BACKSTORY** documentary.

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END TIMES

DONNIE DARKO (20th, 01) D/S Richard Kelly, P Adam Fields, Sean McKittrick

This very quiet and gently disturbing and creepy apocalyptic movie is the first I've seen that had to have been influenced by *MAGNOLIA* (along with *HARVEY*). In 1988 (the year Bush I was elected), heavily medicated student Donnie (BUBBLE BOY star Jake Gyllenhaal), sleepwalks and has conversations with a whispering alien/rabbit (James Duval from Greg Araki movies). A jet engine crashes into the family house, force fields and portals appear and clear ectoplasm flows. Meanwhile, an on screen countdown tracks our last days. Gretchen (Jena Malone from *BASTARD OUT OF CAROLINA*), a new misfit girl at school, becomes Donnie's friend. The name guest stars (all very good) are Drew Barrymore as Donnie's English teacher, Katherine Ross (his shrink), Noah Wyle (science teacher), and Patrick Swayze (also a producer) as a fear therapy guru. Mary McDonnell and Holmes Osborne play his parents and Maggie Gyllenhaal from *CECIL B. DEMENTED* and Daveigh Chase are his sisters. The only character I didn't like was the too dumb teacher (Beth Grant). The FX are simple but effective, parts are funny, and the script has a lot to say if you have the patience for 122 mins. I plan to watch it again. With an *EVIL DEAD* scene and references to Steven Hawking, time travel, and Smurfs. 80s songs are by Tears For Fears, Joy Division and others. Its set in Virginia but was filmed in Long Beach, CA. The first time USC grad director, (still in his 20s!), is from Newport News, VA. Executive producer Barrymore will star in a remake of *BARBARELLA* soon. NOOOO!



DONNIE DARKO

WAKING LIFE (20th, 01) P/D/S/cine. Richard Linklater, D Bob Sabiston, P/cine. Tommy Pallotta, P Jonah Smith

This is similar to Linklater's *SLACKER* (91) but is animated (Sabiston, who made shorts for MTV, drew over the filmed actors using various fluid styles). Some parts are much more cartoonish than others and many segments approximate drug trip visions. A nameless young guy (Wiley Wiggins from *DAZED AND CONFUSED*) who sometimes floats through and over a city, wonders if he's awake or asleep, alive or dead. He encounters a series of characters who talk about philosophy, reincarnation, existentialism, free will, time travel, and Philip K. Dick. It's slow moving, pretentious, and sometimes irritating, but is also challenging and rewarding if you have the patience. A chimp teaches a film course. A prisoner, so filled with anger that he's red, plans to torture people. A pro gun drinker and a pro gun bartender shoot and kill each other over

a misunderstanding. A public speaker is ignored as he drives around saying "Start challenging the corporate state!" from a loud speaker. A guy who states that "The function of the media is to get us used to accepting the evils of the world" calmly pours gasoline on himself and sets himself on fire. The somber music is by The Tosca Tango Orch. Julie Delpy and Ethan Hawke, the most recognizable actors, starred in the director's *BEFORE SUNRISE* and his new movie *TAPE*. Also with Speed Levitch (*CRUISE*), Adam Goldberg (*DAZED...*), and Steven Soderbergh. At the end a pinball player (Linklater) says "Wake up," which made me think of Jim Morrison yelling the same thing during concerts or the end of *INVASION OF THE BODY SNATCHERS*. This opened in theaters shortly after 9/11 and quickly disappeared.

1929

SEVEN KEYS TO BALDPATE (29) D Reginald Barker, S Jane Murfin, P Louis J. Sarecky

Famous writer William "Mack" Magee (Richard Dix) accepts a \$5000 bet in Manhattan to write a novel in 24 hours while spending the night in the upstate Baldpate Inn during a winter snow storm. The caretaker couple warn about a "ghost" (soon revealed to be a hermit), then leave then one character after another show up, all with keys. Myra (Margaret Livingston, also in *BROAD-MINDED*) is involved with a criminal plot planned by the local mayor (DeWitt Jennings, from *SEVEN FOOT-PRINTS TO SATAN*) and the head of the railroad (Lucien Littlefield, from *THE CAT AND THE CANARY*). Mack falls for newspaper writer Mary (Miriam Seegar), talks to himself, jokes about how what everybody says sounds

like lines from his books, and holds the cast at gunpoint for hours. Police chief Kennedy (Carleton Macy) also shows up. It all turns out to be an elaborate set up — or is it? Charlie Chan creator Earl Derr Biggers (from Ohio) wrote the story in 1913, the same year that the popular Broadway version, written by and starring George M. Cohan, debuted. There were three silent versions. The 1917 one (with Cohan) is also available. Biggers died in '33. Other sound versions were in '35, '47, and '82, as *HOUSE OF THE LONG SHADOWS* (PV #4). Horror movie books ignore *SEVEN KEYS...*, even though it led to the similar plays and movies of *THE CAT AND THE CANARY*, *THE BAT*, and *THE GORILLA*, and every damn old dark house comedy and mystery ever made. This RKO version (a hit in its day) has been on AMC. The director was from Ottawa. Screenwriter Murfin also wrote *THE SAVAGE* (26) and *ALICE ADAMS* (33).

GLORIFYING THE AMERICAN GIRL (Scorched Earth, 29) D/S Millard Webb, D John Harkrider, S J.P. McEvoy, P Montana Bell

This creaky but historically important Paramount musical was the only film personally supervised by Florenz Ziegfeld. Most of it was shot at Astoria Studios on Long Island. The original Penn Station is also seen. Blonde Gloria (Mary Eaton) is a singer at a busy Manhattan department store sheet music counter. At a company beach picnic she meets Miller (Dan Healy), a small time dancer, and becomes his singing and dancing partner on the road. He's a sleazy womanizer who uses her but she eventually becomes a solo Broadway star headlining a big review show (where some blackface minstrels are seen backstage). Helen Morgan ("What I Wouldn't Do For That Man") is the musical highlight. Rudy Vallee sings "I'm Just A Vagabond Lover" (a #4 hit) and Eddie Cantor is Moe the tailor in an overlong comedy sketch with two other Yiddish stage comedians. Moe insults and even attacks a perplexed client. During the big finale (originally in Technicolor) you can see Johnny Weissmuller as Adonis. Closeups of the Olympic champ were cut because he had a contract to model for BVD underwear at the time. With Sarah Edwards as the stage mother, Edward Crandall as the piano player boyfriend who is left behind, and Gloria Shea as their friend who is hit by a car. Footage of celebrities arriving for the show looks like a silent newsreel segment edited in. They include Ziegfeld, Johnny Walker (the famous corrupt NYC mayor), Texas Guinan (known for her parties), Ring Lardner, Irving Berlin, Adolph Zukor, and Noah Beery. Eaton, a Broadway star from Virginia, was also in COCOANUTS (29) with The Marx Brothers. Morgan, also in APPLAUSE the same year, had a powerful voice. She was known for owning speakeasies during Prohibition and was only 41 when she died. Ziegfeld also backed WHOOPEE! (PV #35) before his death in '32. Cinematographer George J. Folsey later shot FORBIDDEN PLANET (56).

WHEELER AND WOOLSEY

DIXIANA (Scorched Earth, 30) D/S Luther Reed, P William LeBaron

During a show Dixiana (Bebe Daniels), star of the Hippodrome "circus" (theater) in 1840s New Orleans, emerges from a giant egg pulled by two ostriches, actually her comic partners Pee Wee and Ginger (Bert Wheeler and Robert Woolsey). Rich Carl (Everett Marshall, a Metropolitan Opera star) falls for her and brings her home to the family plantation to meet his funny and fun loving "Pennsylvania Dutchman" (which meant German Jewish) father Carl Van Horn (Joseph Cawthorn from WHITE ZOMBIE). His stuck up domineering stepmother Birdy (Jobyna Howland) has Dixie thrown out when she discovers that she and her friends are show people.

The trio return home and go to work at the deluxe gambling house (and whorehouse) owned by the slimy devious Montague (Ralf Harolde). The leads and others all sing in this expensive RKO comedy operetta. The end Mardi-Gras sequence looks great in glorious two tone Technicolor and features Bill "Bojangles" Robinson (in his first feature) dancing, and Wheeler in drag. Also with cute Wheeler and Woolsey regular Dorothy Lee and little Eugene Jackson as Cupid. Field workers are seen during the opening singing spirituals (actually The Hall's Chorus) and we're told that they are the happiest slaves around. One of the two (unbilled) smiling house slaves that Wheeler kicks in the ass is about twice his size. The orchestrations are by Max Steiner. The Armenian Harolde, also played villains in serials (including CAPTAIN AMERICA), before making a fortune with a CA trash hauling business. The print quality is excellent.

CRACKED NUTS (31) D Edward Cline, S Al Boasberg

Wendell (Bert Wheeler) loves Betty (Dorothy Lee), but her rich proper Aunt Minnie (Edna May Oliver) calls him a shrimp, a germ, a ninny, a worm and an amphibian (to name a few insults) and tries to keep him away. Meanwhile, Zander (Robert Woolsey) gambles and wins the crown of the Kingdom of Eldorania. General Bogardus (Stanley Fields) is behind the plot to kill off kings

(13 in one year so far) and keep their fortunes. Wendell, who has inherited money, is conned by an Eldorianian representative named Boris (Boris Karloff in formal attire) on a cruise ship to go to his country and become king. The two new rival kings do a funny doubletalk "what's right" routine that's similar to "Who's On First" by Abbott and Costello (who didn't become popular until many years later). Betty and Minnie (who owns property there) also arrive and Wendell and Betty sing and dance to "Dance And The World Dances With You." Ben (Ben Turpin without his mustache) is a nearsighted pilot who drops bombs on everything. Also with Leni Stengel as Carlotta who wants to be queen, Frank Lackteen as an assassin, Frank Thornton, Roscoe Ates, and an Amos N Andy reference. Fields, who resembles Noah Beery, and was the captain in ISLAND OF LOST SOULS (33), was aka Walter Agnew (Nixon's VP was a cousin!). Boasberg also co-wrote FREAKS (32). This fun RKO release was two years before DUCK SOUP, a now more famous comedy set in a mythical kingdom, and has nothing to do with the later CRACKED NUTS (PV #25), also directed by Cline, who also made W. C. Fields and Olson and Johnson movies.

GERMANY

CAVE OF THE LIVING DEAD (64) D Akos Von Ratony, S C. Von Ronk, P Richard Gordon

(DER FLUCH DER GRUENEN AUGEN) Interpol agent Frank Doran (Adrian Hoven) is ordered to a village to investigate the mysterious deaths of six young women, all during blackouts. The two local constables are idiots but the black

servant John (John Kitzmiller) of the suspicious foreign Prof. Von Adelsberg (Wolfgang Preiss) helps search through some huge caverns. John seems brave at first (he even saves Doran from a falling stalagmite) but soon starts acting pretty much like any dumb scared Hollywood black character. Blonde Karin (Karin Field), the professor's temporary new secretary, wanders in his unheated castle full of secret passageways in a see through negligee. A friendly old witch knows what's going on and even knows an instant cure for vampirism and a vampire woman (Erika Remberg) dressed all in black lurks around. By the time the Prof. is finally seen as a vampire, he turns into a skeleton and explodes. Other characters are a serious doctor (Carl Moehner), a simple inn keeper, and an angry deaf mute who likes to fight. Kitzmiller was an American G.I. from Battle Creek, MI, who stayed in Europe to act in PAISAN (46), and went on to roles in DR. NO (62), UNCLE TOM'S CABIN (65),

and others before his early death. Richard Gordon backed the '66 Trans Lux English dubbed version of the atmospheric W. German/Yugoslavian production by a Hungarian director.

A PLACE CALLED GLORY (Sinister, 65) D Sheldon Reynolds, S Edward Di Lorenzo, Jerold Hayden Boyd, Fernando Lamas, P Danilo Sabatini, Artur Brauner

(DIE HOLLE VON MANITOBA) Posters everywhere announce an annual public gunfight in Glory. Reese (French born Pierre Brice), a gunslinger from New Orleans, arrives and announces that he has killed one of the contestants. He then meets and befriends bounty hunter Clint (Lex Barker) and in a hard to believe plot twist neither knows that the other is his planned opponent. Meanwhile the rancher father (Georges Rigaud) of Brenner's former lover Jade (Marianne Koch), now a bar girl, needs help from her villain boss Villaine (Gerard Tichy) and his thugs. A large crowd and a band show up for the shootout. Victor Israel plays the nervous hotel clerk. The W. German/Spanish production has a mood somewhere between darker Italian westerns and old Hollywood ones and the two leads (better known for the WINNETOU series of westerns) are both fun as good natured killers. The score by Angel Arteaga, features some nice guitar work. Embassy released it here. The color print is letter-



WHEELER AND WOOLSEY

boxed but faded. Like Barker, co-writer Lamas was starring in Euro movies at the time. The director is British.

RESIDENT EVIL (Col. 02) P/D/S Paul W. S. Anderson, P Jeremy Bolt, Bernard Eichner, Samuel Hadida

I should have known that this was another mindless waste of time movie based on a video game, but I didn't until it was too late. It starts with all the workers trapped in a corporate research lab being killed by a virus and ends with a survivor emerging in a post nuke city. The opening scenes are disturbingly like WWII gas chambers. During the rest of the movie dull characters trapped in too dark tunnels fight off scary zombies including a mutant dog/rabbit and there's a hologram girl. Milla Jovovich stars as Alice with Eric Mabius (from the last CROW movie) as Matt. Michelle Rodriguez (the star of GIRLFIGHT) adds a few sparks before she dies. A black woman is decapitated (see PV #36 for similar scenes in three other recent movies) by an elevator. It looks like the scene was cut but you can probably see her head come off on the DVD. Parts copy CUBE and THE MATRIX. It was filmed as GROUND ZERO (!) in London, Potsdam, and in the subway tunnels of Berlin. Also with James Purefoy and Colin Salmon. German producer Eichner had backed HITLER — A FILM FROM GERMANY (77) and CHRISTINE F (81) way back when. Anderson also made MORTAL KOMBAT (95) and EVENT HORIZON (97). I can't believe that I paid to see three (!) of this guy's shitty movies in theaters. Never again!

EURO ROCK FESTIVALS

STAMPING GROUND (Goodtimes, 71)

D Hans Jurgen Pohland, George Sluizer, P Wolf Schmidt, Sam Waynberg (LOVE AND MUSIC) Music fans from all over Europe attended this peaceful three day June '70 festival by a picturesque lake near Rotterdam, Holland. Huge crowds are seen from above and shots of windmills and canals are edited in. Pink Floyd (the biggest attraction these days) does a nice long "Saucerful Of Secrets." Tyrannosaurus Rex (Marc Bolan and new percussionist Mickey Finn) do "By The Light Of The Magical Moon" which is great but the camera concentrates too much on audience members busy getting high. Family, featuring the tortured vocals of Roger Chapman, do "Drowned In Wine" and Al Stewart sings "Zero She Flies." Dr. John (The Night Tripper) does "Mardi Gras Day" at night, complete with costumes, black lady singers and voodoo atmosphere. Santana (still the intense original band) do "Gumbo" and "Savor," and end the movie with "Jingo." Canned Heat does "Human Condition" (featuring Al "Blind Owl" Wilson) and a boogie number ("So Sad"). Jefferson Airplane does "White Rabbit" and "Ballad Of You And Me And Pooneil" (both oldies by then). The Byrds do "Old Blue," and Country Joe does "Freedom." It's A Beautiful Day lucked out cinema wise. A thunderstorm breaks just as leader David LaFlamme takes a wild violin solo. Another Columbia label group (The Flock) featuring a violin does "Big Bird." Other numbers are just heard and Grace Slick, Paul Kanter and Country Joe are interviewed. The tape runs 83 mins. but the feature originally was 101 (Soft Machine and Quintessence were cut). Sluizer later directed THE VANISHING (88 and 93).

MESSAGE TO LOVE: THE ISLE OF WIGHT FESTIVAL (Sony, 95) P/D Murray Lerner.

Over 600,000 people attended the third annual Isle Of Wight festival (Aug. 26-30, '70) which was not edited and released as a movie until 25 years later. The (over two hours long) feature includes interviews and scenes of conflicts, tensions and ugly encounters. A health inspector calls the festival site a "psychedelic concentration camp." Emerson Lake and Palmer fire a cannon and do part of "Pictures At An Exhibition" for their debut performance. Ten Years After

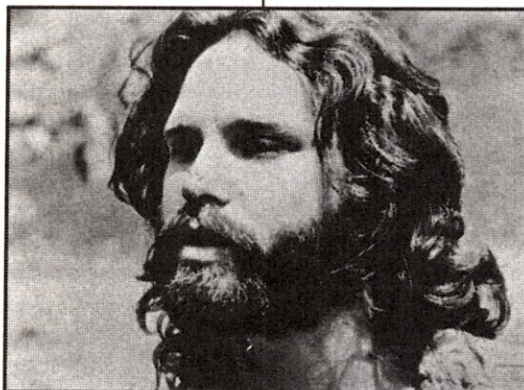
do instrumental de-tuning which leads to "I Can't Keep From Crying." A naked girl doing the gator is removed from the stage while the Irish trio Taste with Rory Gallagher do "Sinner Boy." Other Brits are The Moody Blues ("Nights In White Satin"), Jethro Tull ("My Sunday Feeling"), and Free ("All Right Now"), and The Who pretty much steal the show with "Young Man Blues" and "Naked Eye." Tiny Tim sings "There Will Always Be An England" and says "Get rid of that terrible marijuana." Miles Davis' instrumental (named "Call It Anything" as per his instructions) was edited down. His band includes Chick Corea and Keith Jarrett. Leonard Cohen does "Suzanne" and fellow Canadian Joni Mitchell does "Woodstock" and "Big Yellow Taxi." Her performance is interrupted by a crazed short American Manson looking guy who says "We are caught in the Devil's bargain!" and she angrily berates the audience ("Give us some respect!"). Less successful folkies are John Sebastian ("Red Eye Express"), Kris Kristofferson ("Me And Bobby McGee"), and John Baez ("Let It Be"). The (reformed) Jimi Hendrix Experience (with the last performance of the tired looking Hendrix) does part of what became the movie's theme, "Machine Gun"/"Voodoo Child" and "Foxy Lady." The Doors (with the last performance of bearded Jim Morrison) sound better playing at night and doing part of "When The Music's Over" and the extremely fitting "The End". A guy who gives LSD to his small kid is another chilling indicator of the devolving future. Several acts are only heard on the soundtrack, others (including Procul Harum, Pentangle, and Sly) didn't make it to the movie, and it's a damn shame that nobody had the sense to film Hawkwind and The Pink Fairies who played for free outside. One rant by promoter Rikki Farr was later used on an Oasis LP.

Lerner, who also made FESTIVAL (67), had been a producer of 50's Ron Ormond movies! We first saw this in a NYC theater.

GLASTONBURY FAYRE (Abrams, 73)

D Nicholas Roeg (no credit), Peter Neal

Andrew Kerr organized this free '71 hippy tribal festival which was only attended by as few as 7000 people. It took place on a farm (complete with animals) July 21/22 during the summer solstice and the stage was built into a replica of the great pyramid. A lot of time is spent on interviews, behind the scenes events and various spiritual things. Seeing crazed stoned



naked people dancing and crawling in the mud makes this a great example of post apocalyptic entertainment. Arthur Brown And Kingdom Come play at night in ghoulish white stage makeup while crosses burn. They look kinda like Kiss (but cooler) and sound like Black Sabbath. The lyrics go "Are you afraid to die?" Many dance as Fairport Convention do a rousing folk instrumental ("Dirty Linen") featuring the violin of David Swarbrick. Terry Reid (a guitarist/singer once expected to be a big star) is joined by David Lindley on lap steel and singer Linda Lewis. The latter day Traffic does "Gimme Some Lovin'" (with none of the power of The Spencer Davis Group) and Family does "Drowned In Wine" (also in STAMPING GROUND). Token Woodstock performer Melanie does "Peace Will Come." A guy with no pants on screams (I think he's with Gong), Quintessence sound OK until the singing starts, and the young Guru Maharaj Ji gives a lecture. A triple LP set was released in England. David Bowie was there and wrote "Memories Of A Free Festival" about it but he is not in the movie. Same goes for Hawkwind, The Pink Fairies, Brinsley Schwartz, T Rex, Pete Townshend and others. Who made these editing decisions? Probably Neal, who also made YESSONGS (73) which I wouldn't watch if you paid me. The tape is 96 mins.

RECENT

FROM HELL (20th, 01) D Albert, Allen Hughes, S Alan Moore, Eddie Campbell, P Jane Hamsher, Don Murphy

We saw this Jack the Ripper movie in a near empty Maryland multiplex shortly

after 9/11 when many people were afraid to go to malls. It was perfect entertainment for the moment and remains one of my favorite movies of last year. It's like a strong new version of Bob Clark's *MURDER BY DECREE* ('79) with modern FX and without Holmes and Watson. Instead you have Johnny Depp as the traumatized but brilliant Inspector Abberline who has visions and "chases the dragon" and Robbie Coltrane as his big sarcastic friend Sgt. Godley. Seeing the rich details of the London ghetto with vicious pimps, pitiful hookers, corrupt racist cops, forced lobotomies, opium dens, rats, and even the Elephant Man (!) and knowing that this was directed by black Americans (their previous film was *AMERICAN PIMP* - '99) makes *FROM HELL* kind of a big payback on some levels. It's also a great conspiracy movie. I doubt if it's popular at Windsor Castle. Jason Flemying from Romero's *BRUISER* (PV #36) is impressive as Jason the driver, Ian Holm is Sir William, and Ian Richardson is Sir Warren. Heather Graham co-stars as the red haired Irish hooker Mary but the rest of the street walkers are played by Brits including Lesley Sharp, Susan Lynch, Katrin Cartlidge, Estelle Skornik, and Annabelle Apsion. It was based on Moore's '99 graphic novel, original published in *Taboo* magazine and was filmed in Prague. Cinematographer Peter Deming also shot *EVIL DEAD 2* and *MULL-HOLAND DRIVE*. The score is by Trevor Jones with a Marilyn Manson title song. The two disc DVD version has 23 deleted scenes and an alternate ending.

KILLER ME (Point Blank, 01)
D/S/edit/music Zachary Hansen,
P Farine Teganegi, Ferran Viladevall

Joseph (George Foster), who works in a college library and lives alone (with a goldfish), kills (or maybe thinks he kills) several (basically bad) people with a razor. He has flashbacks of being a happy kid with his mom and seeing his father kill himself. He also remembers not helping as he watched a woman being raped. Anna (Christina Kew), a sensitive new student, goes out of her way to get to know him, asks him out and won't stay away even when he starts to lose what's left of his fragile grip on reality. *KILLER ME* is a slow, serious and thoughtful non exploitive movie and the two leads are both excellent. Foster, who sorta resembles a young Harvey Keitel, was the guitarist in Tia Carrera's band in the *WAYNE'S WORLD* movies. Cinematographer Neal Fredericks also shot *THE BLAIR WITCH PROJECT* but don't hold that against him. Hansen is a Calarts grad from Tucson. Oh, and a library co-worker is shown reading PV #17. See killme.com for info.

DEADLY MEMORIES (02) D/S/act
Donald Farmer, P/S/star Phillip
Newman

(BODY SHOP) When Art (Newman), a God fearing 50'ish Wolfman Jack looking owner of a rural Tennessee body shop is driven off the road by a trio of delinquents, his wife dies and his blonde daughter goes into a coma. Billy Ray (I.P. Brown III) returns to help out at the shop but takes a break to fuck a blonde customer (Rachel Robbins) after a nude swim. Both men have flashbacks. A shop owner (Robert Z'Dar) who was beaten by the trio wants revenge. They and other offending characters are killed by a psycho in a welding mask. Who could he be? Haley (Seduction Cinema regular Tina Kraus) takes a shower and is tied up naked and spray painted blue. Big breasted blonde Jeanne (Taylor Martin Durley) bounces topless on a trampoline before she and Hank (Colby Newman) are blown up by bazooka fire. One guy is held down while an industrial drill enters his skull. Meanwhile Sheriff Taggart (William Smith) and his deputy (Sabrina Newman Stanley) drive around and investigate. Cinematography, FX and makeup by Brett Piper, the always reliable Smith, good looking women, and ideas from Fulci's *THE GATES*

OF HELL, *THE EXTERMINATOR*, and others help make the ridiculous Southern revenge drama watchable. Farmer plays the preacher at a funeral. The accents are heavy and much of the music is country gospel.

SATAN'S MENAGERIE (Gutbank, 01) D/S/music Gary Griffith,
S/act/cine. Thomas V. Powers, P Lionel Strange

Gustav (Arthur Cwik), a patient of Dr. Cremond, has b/w flashbacks and can kill with electric zaps. His former girlfriend Elektra (Wendi Winburn) is a blonde vampire, and there's an angry wheelchair bound wolfman, a female mummy, and an amphibian man who hates pollution. Cremond and Veronica, a Satanist, eventually bring the five creatures together for a ceremony in the woods and conjure up a devil. A black woman is chained up in a basement and a black thief is killed in an alley. A cemetery owner declares "It really is a monsta!" Also with some zombies, a decapitation, and Fangoria editor Tony Timpone as a ghoul. Some of the FX are cool but the acting, sound and lighting are all pretty bad. The music is from a synth. The overlong (100 min.) shot on video movie was made in Queens.

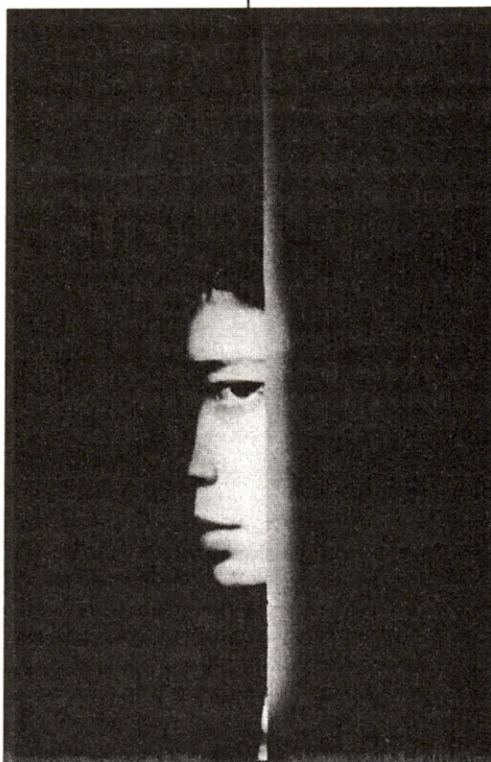
GREY SKIES: THE ALIEN CONSPIRACY (Brimstone, 01) D/S/star
Tom Nondorf, D/S Kevin Lindenmuth, D/S/star Les Sekely

In the first tale (by Nondorf) a guy is interviewed for several research scientist jobs. All the corporate people are actually aliens trying to pass as humans. Some NASA footage is at the beginning. The next (by Lindenmuth, who has the most credits) is a narrated abduction story featuring a man in a mask alien, a flying saucer, a good 70s style female band punk song, a lot of driving, and an H bomb explosion. Bret Tipper is credited with the FX. The last (by Sekely) is an incomprehensible overlong mess with a laughing character who kills by touching, childhood photos, and a woman in a shower. Sekely, from Cleveland, got his start on *AMERICA'S FUNNIEST HOME VIDEOS*. With Michael Lundy, Nathan King, Jon McBride, and Carol Metcalf.

JOY RIDE (20th, 01) D John Dahl, S Clay
Tarver, P/S Jeffrey Abrams, P Chris
Moore

Lewis (Paul Walker from *THE FAST AND THE FURIOUS*) buys a '71 Chrysler so he can drive across the country and offer a ride to college student Venna (Leelee Sobieski who looks like Helen Hunt's little sister) who he hopes will become his girlfriend. On the way he picks up his enthusiastic wiseass older brother Fuller (Steve Zahn, the real star), who has just been released from a short jail sentence. Driving in Wyoming, they use the CB radio and fuck with the mind of (never seen) truck driver "Rusty Nail" by making him

think that a hot blonde is going to be waiting for him in a motel. The brothers put themselves, Venna and her roommate (Jessica Bowman) in jeopardy while the relentless supernatural seeming killer driver (the voice of Ted Levine) chases them, spies on them, rams his truck into cars and buildings and kills innocent people. They tell the cops what they did, get drunk, flee from the wrong truck, have to strip and enter a diner naked, and continue to act like idiots. Venna is eventually bound and gagged with a shotgun rigged to shoot her in the head. Also with Stuart Stone, Brian Leckner, and Basil Wallace. The *RACE WITH THE DEVIL* (75) type movie is entertaining, but it's pretty simple compared to the director's *RED ROCK WEST* (92) and *THE LAST SEDUCTION* (94). *JOY RIDE* was filmed in CA and on I-80 in Nevada. The DVD includes alternate endings. Arnon Milchan was an executive producer. Abrams also wrote *ARMAGEDDON* (98).



KILLER ME

COMMIES

I MARRIED A COMMUNIST (49) D Robert Stevenson, S Robert Hardy Andrews, Charles Grayson, P Jack J. Gross

This Howard Hughes era RKO release is a fascinating period piece and should be more of a cult movie. Brad (Robert Ryan), a former (30s) Communist party member, has just married interior decorator Nan (Laraine Day) and has been named VP in charge of labor negotiations at a San Francisco shipping company. His sexy, sarcastic, jealous Commie seductress former lover Christine (Janis Carter from Cleveland), who is a top photographer, shows up and threatens his stability but he says "No dice baby." She easily seduces Nan's naive dock worker brother Don (John Agar) instead making him a lovesick Communist tool. Her boss Vanning (Tomas Gomez) gives Brad a new party card and demands 2/5ths of his salary. These American Communists are like movie gangsters mixed with a demonic cult. Bailey (William Talman) who runs a shooting gallery at a carnival, is their hired killer. Defectors are drowned, run over, and in the most outrageous scene, thrown out a window. Union man Jim (Richard Rober) lectures Don about "Stooges!, well meaning liberals - and lovesick kids like you!" Nan is kidnapped. Major scenes of union meetings and strikes were edited into a collage for this shorter re-cut 1950 version (WOMAN ON PIER 13) which has aired on TCM. Also with Paul E. Burns and Iris Adrian. Stevenson later worked for Disney. Andrews wrote UNDER AGE (41) and Gross later produced MONSTER FROM GREEN HELL (58).

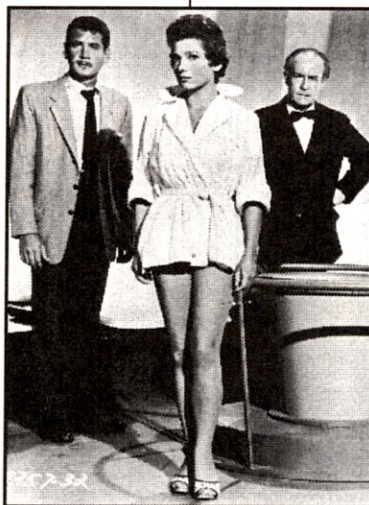
THE NEXT VOICE YOU HEAR (MGM, 50) D William Wellman, S Charles Schnee, P Dore Schary

"Joe Smith, American" (James Whitmore) is a mechanic at the Ajax Aircraft Plant who lives with his very pregnant wife Mary (Nancy Davis) and their newspaper delivery boy son Johnny (Gary Grey) in a nice new L. A. suburb. Joe is irritated and short tempered though with car and money problems and calls his (atheist) boss Mr. Brannan (Art Smith) "a drip." One day Joe hears a voice claiming to be God on the radio. Mary says "it must be one of those Orson Welles things" but soon headlines confirm that the voice is being heard every night in all languages worldwide to members of all religions and it cannot be taped. During a rain storm people panic expecting a biblical flood and church attendance soars. Joe freaks yelling "We're all evil!" as he attacks Mary's Aunt Ethel (Lillian Bronson), then gets falling down drunk at the corner bar with his loud bachelor friend Mitch (Douglas Kennedy, also in INVADERS FROM MARS). On the seventh day, God rests and the new baby is born. Commies are only mentioned once but considering the time everybody knew why the MGM release was made. Also with Tom D'Andrea (Gillis on THE LIFE OF RILEY) and Jeff Corey as Joe's simple work and bowling buddies Hap and Freddy, George Chandler as a traffic cop, Frankie Darrow, Sherry Jackson, and Chet Huntley (radio announcer). About half way through it hit me - the characters equal the cast of THE SIMPSONS! Just substitute a nuke plant for Joe's workplace and twin sisters for the aunt. Maggie is on the way. With some alterations it all fits perfectly! Lenny speaks with the voice of Hap and Homer has heard the voice of God more than once. Wellman also directed THE IRON CURTAIN (48). Smith, soon blacklisted, returned in THE MOVING FINGER

(PV #32). Davis met Ronald Reagan the year this was released and they were married within two years.

THE HOAXTERS (52) D Herman Hoffman, Victor Lasky, William Herbert, P Dore Schary

A carnival barker (Sid Tomack) introduces this very slick 36 min. MGM short which effectively uses choice footage to compare WW2 fascists with Communists - but mostly concentrates on The USSR. Modern day viewers might be surprised seeing a huge American Bund rally (in 35) and a U.S. Communist one (in 46). Bits of speeches by FDR, Truman, Ike, Hoover and Churchill warn of the Communist threat and Jackie Robinson says "We don't want their help." The history of the U.S.S.R. is told in terms of the on/off/on/off "love and hate affair" with America. The Marshall Plan, NATO and The Voice of America are discussed, along with the (then current) Korean War. Narration is spoken by MGM contract stars Robert Taylor, James Whitmore, Barry Sullivan, Walter Pidgeon, future CA Senator George Murphy, and Broadway actress Marilyn Erskine. Tomack was the original Gillis on THE LIFE OF RILEY (49-50). Hoffman later directed THE INVISIBLE BOY (57). THE HOAXTERS played in newsreel theaters and opened for features, stayed in circulation for many years and even played on bills with Ron Ormond movies! We saw it on TCM.



THE 27TH DAY and
THE NEXT VOICE YOU HEAR



THE 27TH DAY (Unearthly, 56) D William Asher, S John Mantley, P Helen Ainsworth

An alien (Arnold Moss) who plans to take over Earth for his own race, abducts five people. On his flying saucer he gives each one a (Neutron bomb like) set of capsules that will stay active for 27 days, then returns them. He then appears on worldwide TV and gives their names. Chinese Buddhist Su Tan (Marie Tsien) immediately stabs herself. The British Eve Wingate (Valerie French), who had been abducted while in her swim suit, throws her weapon into the ocean then flies to join L.A. reporter Jonathan Clark (star Gene Barry). He goes incognito (by shaving his mustache) and mentions that the rock and roll on a transistor

radio is "almost music." They hide out in a cabin and later fall in love and join Euro Prof. Bechnar (George Voskovec) at top level Pentagon meetings. Meanwhile Iron Curtain guard Ivan (Azenat Janti) is tortured by order of a Soviet General (Stefan Schnabel). Soon headlines announce - World Control Claimed By Iron Curtain! All American troops are withdrawn under threat of nuclear war and The Soviets are set to easily take over the world. German scientist Dr. Neuhaus (Federic Ledebur, star of THE MAN WHO TURNED TO STONE) simply vanishes from a raft while sacrificing himself testing an alien bomb in the ocean.

Everyone on the nearby Navy ship is served by a black servant. Bechnar finally figures out how the free world can win. A TV announcer (Paul Frees) then explains that "every person throughout the world known to have been an enemy of human freedom" has been killed." In other words every Commie on Earth has evaporated!! Everybody is happy and Bechnar gives a U.N. speech inviting the aliens to come live on Earth! The saucer footage is from the same year's EARTH VS. THE FLYING SAUCERS, also from Columbia. With Paul Birch (American admiral), Mel Welles (Soviet marshall), and Three Stooges regulars Emil Sitka and Emil Van Zandt. Mantley, who wrote the brilliant crazed script based on his novel, later produced THE WILD WILD WEST show. Asher later directed BEWITCHED. The tape includes 10 good trailers.

THE YELLOW PERIL

MR. WU (27) P/D William Nigh, S Maurice Vernon, Harold Owen, Lorna Moon, P Harry Rapf

Lon Chaney fans know that he has several (actually four) distinct looks in this impressive looking and once very rare MGM feature. He plays the Mandarin Wu as a young man then as a frail very old grandfather, and his own even richer son as a young man and as an older widower father in a large palace (impressive sets). In the last (main) make-up he looks the most like Lon Chaney. Daughter Nang Ping (Renee Adoree) is set to marry but falls for Basil Gregory (Ralph Forbes). Wu invites the wealthy western family for tea but sneaks around sizing them up. Basil's father (Holmes Herbert), who has a dumb comic relief Chinese servant, says "Darned if I'll drink tea with a chink!" After Basil has gotten Nang pregnant, then dumps her, Wu kills the "blossom broken by an ill west wind." Wu then rants "An eye for an eye!" and plans a twisted vengeance worthy of a Tod Browning movie. Basil's mother (Louise Dresser) is forced to choose between watching her son die or his sister (Gertrude Olmstead) raped by a demented Chinese servant. Wu calls Nang his "son and his daughter" and her personal servant Ah Wong (Ana May Wong) acts like her jealous lover. Wong would have been perfect for the daughter role. Adoree doesn't look very pretty or Asian. Wu's teacher Mr. Muir (Claude King) is like the Peter O'Toole character in the LAST EMPEROR. The string and flute score was recreated in England and the film aired on TCM last year. The picture quality is excellent. Other versions of Vernon's popular 1914 play were filmed in England (1919), Germany (25) and Mexico (30). Chaney had also played Asians in OUTSIDE THE LAW and BITS OF LIFE (both 21), and SHADOWS (22). Nigh later directed Mr. Wong movies. Adoree, also in THE SHOW (PV #14) died of TB in '33.

MYSTERIOUS DR. FU MANCHU (29) D Rowland V. Lee, S Florence Ryerson, Lloyd Corrigan, P Adolph Zucker, Jesse Lasky

"Oriental hordes" attack during the 1900 Boxer Rebellion and the armies of united (western) nations parade down the street. Respected humanitarian Dr. Fu Manchu (Warner Oland) turns on the foreign "barbarian devils" only after British soldiers attack his home, killing his family. He later hypnotises and uses his adopted daughter Lia (Jean Arthur) to help target the "accursed" military Petrie family in foggy London where his modest secret headquarters are behind Shanghai Charlie's bar in the Limehouse district. His uses an anthrax like powder to instantly kill the Petrie grandfather (the Irish Charles Stevenson in his last role), then goes after the last two on his list, Sir John (Claude King) and his son Dr. Petrie (Neil Hamilton). Blood stained dragon cards are left at each murder scene. Nayland Smith (O. P. Heggie) vows to stop the "diabolical genius of a madman." When a shocked Lia finally finds out what Fu is up to he tells her that "I hate your detestible white skin." Also with William Austin as the cowardly comic relief gay servant Sylvester, Noble Johnson as the killer Li Po, and Evelyn Selbie as Fu's companion Fai Lu. It was based on the 1913 novel by "Sax Rohmer" (Arthur Henry Ward) who belonged to the same Hermetic Order Of The Golden Dawn as Aleister Crowley. Paramount released both silent and sound versions. Joseph L. Mankiewicz wrote the titles.

RETURN OF DR. FU MANCHU (29) D Rowland V. Lee, S Florence Ryerson, Lloyd Corrigan, P Adolph Zucker, Jesse Lasky

Many chanting Chinese line up for Fu Manchu's funeral and Nayland Smith (O.P. Heggie) describes him as "a truly great man." The defiant Lady Agatha Petrie (Evelyn Haw) and her sister Lady Helen (Margaret Healy) plan the wedding of their niece Lia (Jean Arthur) and Dr. Petrie (Neil Hamilton) in their mansion. Meanwhile Fu, who was (surprise!) alive all along, pilots his own biplane and plots in his new headquarters at a London die works. Lia and Agatha are kidnapped. A potion "that paralyzes the brain" making a victim "completely demented" is used on Inspector Harding (Shaye Gardner), Fu's servant Chang and Lia. Fu forces Petrie (a noted surgeon) to operate on his brain to save his life or Lia will remain a zombie! The serial like immediate sequel features a lot of fun verbal sparring between Fu and Smith and several James Bond type devices. It also gives more screen time to the hyper nervous Sylvester (William Austin) who acts as the best man, cries, and freaks out when he sees Petrie and Lia kiss. Also with Evelyn Selbie as Fai Lu and E. L. Park as a priest. DAUGHTER OF THE DRAGON (PV #2), the third and last in the Paramount series, starred Anna May Wong and Sesue Hayakawa with FU in a support role. Oland also parodied the character in PARAMOUNT ON PARADE (PV #35) before becoming Charlie Chan.



THE MYSTERIOUS FU MANCHU (Jean Arthur and Warner Oland)

30s "DOCUMENTARIES"

IN THE WAKE OF THE BOUNTY

(32) D/S Charles Chauvel

This rare early Australian movie is a very strange mixture of historical reenactments, documentary footage and exploitation. Titles explain that "British soldiers signed a sinister pact with a pagan race." A blind fiddler (based on an actual person) in a pub relates on/off flashbacks about what happened when Fletcher Christian (Errol Flynn in his first role) and the men of The Bounty defied Captain Bligh (Mayne Lynton) at The Pitcairn Islands (Tahiti). There's a nicely shot sequence of topless and naked native beauties frolicking by a waterfall. Sailors are then seen carrying women off. After the mutiny Christian worries that "the future holds the most awful adventure of all - worse than the galley." A long narrated part shows what the islands are like "now." Actual descendants ("a strange race of half castes") are seen preparing food, making crafts and obediently lining up in their western clothes for church services. The final

segment has actors as parents praying for their dying baby because there are no ships close enough to help. The cast includes John Warwick (later in HORRORS OF THE BLACK MUSEUM) as a midshipman, Patricia Penman as Christian's native woman, and future Aussie star Chips Rafferty, later in the '62 Brando MUTINY... Even though Flynn became a major star, this 66 min. feature was never released in America. Louis Mayer and MGM bought it and used footage from it for two MGM shorts to help promote their big fictional MUTINY ON THE BOUNTY (35) starring Clark Gable. This was taped off of Australian TV. The same indy company and director also made UNCIVILIZED (36), with blackface Australians as Aborigines.

(JOAN LOWELL) ADVENTURE GIRL (34) D Herman Raymaker, S Ferrin Frazier.

Titles tell us that this "incredible, lurid and exciting" film is a reenactment of what Lowell actually experienced on a sailing trip from Manhattan to Guatemala with her 76 year old explorer father. The whole movie is silent with her narration. The no bra female "sailor, navigator, skipper and cook" saves ex-

IF THERE'S A HELL BELOW....

THE DEVIL'S ASSISTANT (17) D Harry A. Pollard, S J. Edward Hungerford

(THE DEVIL'S BAIT) In this fantastic forgotten silent, the very rich Martha Van Dyke (Margarita Fischer) marries heir John Lane (Jack Mower), which infuriates Dr. Lorenz (Monroe Salisbury) who had wanted her for himself. A brief FX shot shows Lorenz (who wears a goatee) as a horned demon, and a vision of hell includes winged demons. He turns her into a drug addict, then tries to rape her during a storm at the cabin he tricked her into going to. While she fights Lorenz off, lightning strikes and they're both buried in the rubble. Death arrives on a horse and the "Grim Ferryman" escorts her in a boat across a sea of lost souls to hell. These scenes are all surprisingly good for the time, and I was shocked to see a convincing three headed dog! Also with Kathleen Kirkham from TARZAN (18) as the best friend, and an anonymous black guy as the doctor's chauffeur. Only 2 reels (the beginning and the end) of the 5 reel Mutual film exist, but it has enough of the plot left to follow. Pollard went on to make UNCLE TOM'S CABIN (27), starring Fischer as Eliza, and SHOWBOAT (29). Salisbury was still acting in movies over 40 years later.

DANTE'S INFERNO (Fang, 24) D Henry Otto, S Edmund Goulding

Cold hearted nasty tenement owner Ralph Lewis (Mortimer Judd) refuses to help his desperate bankrupt neighbor Eugene Craig (Joseph Swickard). Craig gives him a copy of Dante's Inferno before hanging himself. An unimpressive devil pops up in Lewis' office, then Dante (Lawson Butt) and spirit guide Beatrice show him a hell where it rains fire. He also sees giant trees, tree/people, a hairy mutant, scary demons, and a dragon. Back on Earth, tenants jump out of windows to their deaths as one of his slum death traps burns to the ground and Lewis causes several other deaths. He goes to the electric chair and a naked demon orders him thrown into a "pit of molten wealth." During the calmer parts of this incredible film, Lewis' son Virgil (Howard Gaye) loves the nurse (Pauline Starke) of his sickly mother (Winifred Landis). Virgil has an early radio/TV with a round screen. He grooves to extremely rare footage of the black Red Spikes jazz band (Kid Ory had recorded with them). The black butler is played by Bud Jamison (recognizable from Three Stooges shorts, even in blackface). He has the last line: "I de only one around heah dat knows what dis is all about!" The denizens of Hell look naked. Various scenes are tinted red, yellow, or blue. Also with Gloria Grey as Craig's daughter, a monkey, and a blackface maid. The six reel (just over an hour) Fox film is a mixture of Dante, Dickens and Hollywood insanity. Judd played Stoneman in BIRTH OF A NATION (15) and Gaye played Robert E. Lee. Judd and Swickard were both in CITY OF LOST MEN (PV #35). Cinematographer Joseph H. August later shot THE DEVIL AND DANIEL WEBSTER (41) and the British Goulding later directed NIGHTMARE ALLEY (47). The first DANTE'S INFERNO (1909) was Italian. Despite what many books claim, none of the versions use the same hell footage.



Roy Corrigan as a huge (fake) devil, drunk specialist Jack Norton, hunchback John George, Warren Hymer, Yakima Canutt, Eddie Tamblin (father of Russ and Larry), Frank Moran, then unknowns Don Ameche and Dennis O'Keefe, and a monkey. When reissued during WWII, Fox advertised it as "starring" Hayworth. Mate had already shot VAMPYR (32) and LILLIOM (34). Klein, who also wrote THE SPIDER (PV #33) and THE BLACK CAMEL (PV #35) died in '35. Lachman also directed GEORGE WHITE'S SCANDALS (PV #35).

THE DEVIL'S CABARET (31) D Nick Grinde

In this fun Depression era MGM color musical short, Hell is a flaming corporate office run by Satan (Charles Middleton!) in a suit. Guns, cards and dice are used in his cabaret and performing victims arrive from a slide in a giant devil head. Women dressed like Puritans strip down to their negligees and dance wildly. Mr. Burns (star Eddie Buzzell), the singing vice president of Hell, orders booze from Scarface (Capone). The main song is "Come Hot It Up With Me." Music in a ballet sequence is by Dmitri Tiomkin. Also with Mary Carlisle as a sexy blonde secretary in a short red dress and Vera Marsche (later in SPACE CHILDREN) as a stuttering blonde. Buzzell, a vaudeville MC, became a director. This has been on TCM.

DANTE'S INFERNO (Fang, 35) D Harry Lachman, S Philip Klein, Robert M. Yost, P Sol Wurtzel

Jim Carter (Spencer Tracy) is so down and out that he works at a carnival as a blackface ball dodger. Note: paying to throw balls at the faces of fake (or more often real), black men was a common popular attraction for many decades at American fairs and carnivals. It was a step up from being a "geek." Pop McWade (Henry B. Walthall) runs a serious money losing Dante's Inferno concession, hoping to educate patrons about the Italian poet and the evils of sin. Jim becomes the barker, marries Pop's blonde ticket taker daughter Betty (Clair Trevor), and develops a bigger more exploitive Inferno, conning and discarding people on his way to the top. His fake new hell collapses,

causing a deadly stampede during a special society show for charity, and several characters kill themselves, but soon Carter amusement parks are all over the country. Because he had felt humiliated as a lowly stevedore, his next big profit scheme is a luxury gambling ship. The workers strike, so he hires amateurs (all falling down drunk!) for the maiden voyage and the ship catches fire (based on the actual Morro Castle ship fire of '34). DANTE is an expensive looking double disaster movie with the extra attraction of incredible writhing in hell scenes. French art director Ben Carre and Polish cinematographer Rudolph Mate carefully based hell on Gustav Dore's illustrations. The flying demon (models) are less convincing though. It all made a big impression on me when I first saw it on TV as a child. Featured dancer Rita Cansino (Hayworth) looks lovely spinning around with her partner on the ship. The cast also includes little Scotty Beckett (from OUR GANG shorts),

marine Bill (Bill Sawyer) from drowning during a storm, then on land, a mon-goose (not found in Central America) saves her from a "fer-de-lance" snake. Leaving dad, the dog and the other guy on board, Joan and Bill head for the ruins of an ancient city hoping for some easy riches. After a cat fight with the "Mayan Princess" she's condemned to be burned alive in public for defiling a sacred idol. Everyone in the entire large town chases after her. The stars escape, then nearly die when a gasoline fire they started surrounds their raft. It's 100% bullshit but you can bet that most 30s viewers accepted it as fact. Some people would today. The star was aka Helen Trask, who had acted in several mid 20s silents. The locals are shown as "hoodoo" pagans, when in fact the whole country had been Catholic for a very long time. The government of Guatemala (then run by one of the harshest dictators in the world) is thanked for its co-operation. Cinematographer Harry Squire went on to shoot 50s Cinerama movies. The Van Beuren Production (for RKO) has been on TCM.

KIRK DOUGLAS

HOLOCAUST 2000 (Unearthly, 77) D/S Alberto De Martino, S Sergio Donati, Michael Robson, P Edmundo Amati

(THE CHOSEN) Whenever somebody threatens to stop the plans of the London based American Robert Caine (Kirk Douglas) to build a super nuke plant in a Mideast desert, they die. His rich British wife (Virginia McKenna) is killed by an Arab assassin and a military leader is decapitated by a helicopter. Caine falls for young photographer Sara Golen (Agostina Belli) who tells him how he's helping to make Biblical prophecies come true. Dr. Meyer (Alexander Knox) warns him that "The cup of catastrophe is filled to the brim!" and a Monsignor (Romolo Valli) points out that his computer has printed out the name Jesus - backwards! Convinced that Sara's baby will be the anti-Christ, he conspires with the Monsignor to trick her into having an abortion. Caine has nightmares of a seven headed dragon and of himself bobbing up and down naked as if he were on a trampoline - in the middle of an anti-nuke demonstration. Soon he's in a straitjacket fighting off a mob of asylum inmates while his grown son Angel (Simon Ward) carries on. Also with Anthony Quayle as Prof. Griffith and Adolfo Celi as Dr. Kerouac. The Morricone score is mediocre. This was made by Embassy in London, Rome and Tunisia, but was released here by A.I.P. The print is excellent and the tape includes Japanese trailers for NIGHT OF THE BLOODY APES and two Fulci movies. DeMartino was more suited to nonsense like THE PUMA MAN (80). If you want to see a better post OMEN (76) apocalyptic movie check out THE MEDUSA TOUCH (78) starring Richard Burton!

HOME MOVIES (Vestron, 79) P/D Brian DePalma, S many

16 year old Denis (Keith Gordon in his film debut) falls for Kristina (Nancy Allen), the fiancée of his egotistical older brother James (early DePalma regular Gerritt Graham). James teaches "Spartanethics," a strict (no meat, smoking, drinking, sex...) and anti female code of living. Kristina, who is secretly a stripper, tries to follow his impossible rules. The doctor father (Vincent Gardenia) gropes every female in sight and has an affair with his nurse and the depressed mother (Mary Davenport) fakes a suicide attempt. Meanwhile "The Maestro" (guest star Kirk Douglas), a film professor introduces some scenes in this movie and pops up (in a tree) to criticize and encourage Denis while he tries to capture his father cheating on film. This PG comedy has some of the absurd spirit of DePalma's GREETINGS (68) and HI MOM! (70). James orders members of his Boy Scout like camping group to kiss each other, Kristina goes schizo talk-

ing to a rabbit puppet, and Denis does his "weekly stakeout" in blackface. Each time he uses his camera he puts on darker makeup and even a wig. A huge dumb cop (Captain Haggerty) calls him a nigger. Also with Loretta Tupper as the grandmother, Theresa Saldana, and a biker party. The score is by Pino Donaggio. It was filmed (as THE MAESTRO) on the Sara Lawrence campus from '76 to '78 before THE FURY (78), starring Douglas, but released afterwards. None of the half dozen student screenwriters ever had another credit but associate producer Sam Irvin later became a director, as did Gordon. Cinematographer James L. Carter, went on to shoot DON'T ANSWER THE PHONE (80) and SATAN'S MISTRESS (81).

1973

WICKED WICKED (Shocking, 73) P/D/S Richard L. Bare

Several blondes have disappeared from a huge old seaside hotel, so house detective Rick (David Bailey), a disgraced former cop, is on the case. We soon learn that young electrician Jason (Randolph Roberts) is a traumatized psycho killer who uses secret panels and spy holes, wears a rubber mask and stays in a hidden room with a guillotine. Meanwhile Rick's ex-wife Lisa (Tiffany Bolling)

arrives to sing at the hotel's nightclub and becomes a target by wearing a platinum wig. Reviewers seriously hated this PG rated MGM "Duo Vision" (split screen) gimmick movie, but it's obviously an elaborate sick joke and the double screen is used in various ways. While the story unfolds we also see flashbacks from various time periods, fantasy sequences, and scenes that point out contradictions and ironies in what characters say. When Mrs. Karadyne (Madeleine Sherwood), a sad longtime resident with money problems, talks about her acting career we see her as a stripper. A crazed looking old lady plays the score of THE PHANTOM OF THE OPERA (25) on an old pump organ. When Rick and Lisa get back together in bed, footage of lightning, a charge by Teddy Roosevelt and an H bomb blast (!) is edited in. I saw this in a theater once and still think it's a fun unique experience. My complaints are a visible microphone, the fact that a black maid character is killed but not missed, and the lame Chicago type horn band (The Leaves Of Grass). With Scott Brady as the thick gruff police Sgt., Arthur O'Connell as the maintenance man, Ed "Kookie" Byrnes as a suspicious lifeguard, Roger Bowen as the manager, and Diane McBain. Bolling sings several songs including the funny theme. In

'73 she also starred in BONNIE'S KIDS (PV#31) and THE CANDY SNATCHERS (PV#15) and recorded an LP. The rare print has Danish subtitles. Bailey was a regular on ANOTHER WORLD, Roberts was Ritchie Cunningham's one season brother on HAPPY DAYS, Sherwood was the Mother Superior on THE FLYING NUN (!), and Bowen is best known from the movie M.A.S.H. Bare directed all 63 Joe McDoakes Warner Brothers comedy shorts (42-56) and THIS REBEL BREED aka BLACK REBELS (59).

SIXTEEN (Alpha Blue, 73) D Lawrence Dobkin, S Curtis Brown Taylor, P Harvey Bernhard

(LIKE A CROW ON A JUNE BUG) Long blonde haired Naomi Erdly (Simone Griffith) and her brother Bruver (John Lozier) live in a cabin with their dirt poor backwoods Ma (Mercedes McCambridge) and shine drinking Pa (Ford Rainey) and a wild little brother. The best friend teens swim naked together but remain naïve about sex and the ways of the world. After the family sells their South Georgia land they celebrate by taking a Trailways bus to the fair. "Spanish dancer" (stripper) "Carmelita" (Beverly Powers) easily seduces the bug eyed Bruver in her trailer. Her partner Jake (Peter Greene) wears an Elvis



jumpsuit while starring in a motorcycle stunt show just like the one in LICK-ERISH QUARTET. He seduces Naomi while a packed house of low life carnay workers watch from above. Everything was shot on location and the fair features a haunted house and a sign for a King Kong show. Also with familiar character actor Parley Baer as a conniving preacher and black actress Maidie Norman (WHAT EVER HAPPENED TO BABY JANE?) as a friendly backwoods lady who warns of the evil to come. Powers, aka Beverly Hills from BRIDES OF BLOOD (68), is perfect as a conniving bitch who freaks out when confronted by the whole family, but Griffith naked was the selling point. She had just starred in SWAMP GIRL (PV # 15). Dobkin was a former actor who directed many TV shows. Jack Harris retitled and released it with an R rating. The print is worn and jumpy.

ARNOLD (Shocking, 73) D George Fenady, S Jameson Brewer, John Fenton Murray, P Andrew J. Fenady

In this black comedy Karen (Stella Stevens) marries the corpse of Arnold (in a chapel on a nice foggy graveyard set), in order to inherit his fortune. She conspires with Arnold's brother Robbie (Roddy McDowall), then his lawyer (Farley Granger), both her lovers. Characters are killed off and she wonders if Arnold, who still communicates with audio tapes, is really alive. The always amusing Elsa Lancaster is Arnold's cheerful old sister. Other characters are a dumb constable (Bernard Fox), his lecherous father (John McGiver), the caretaker (Ben Wright), the solicitor (Patric Knowles), the preacher (Victor Buono), a menacing mute Indian servant with a hook hand (Jamie Farr in dark face makeup), and the angry widow (Shani Wallis). **ARNOLD**, a Cinerama release from BCP (Bing Crosby Productions!) has a slo mo nightmare, an irritating love theme, a discreet shower sex scene and death by decapitation, cold cream and shrinking suit. It was the 3rd Cinerama BCP movie (after WILLARD and Fenady's TERROR IN THE WAX MUSEUM) for Lanchester. Knowles and Wright were also in TERROR...



ARNOLD

WEREWOLF OF WOODSTOCK (73) D John Moffitt, P/S Bill Lee, Hank Saroyan

The person responsible for this cheap as possible shot on video (in California) embarrassment was executive producer Dick Clark. Just after Woodstock, a local man (Tige Andrews) yelling "miserable freaks!" is struck by lightning while mindlessly smashing things on a small festival stage. Although he nearly dies and is totally wrapped in bandages, he stays home in bed. Each night he becomes a man in a mask monster, kills a cop, and hangs a little dog. He also kidnaps and ties up the groovy chick singer (Belinda Belanski) of a dysfunctional rock band trying to record in an abandoned shack. Meanwhile the local police Lt. (Harold J. Stone) keeps making chili and tries to feed it to a pair of "special youth officers" (an embarrassed acting Michael Parks and Meredith MacRae), who were sent from L.A. to observe the festival. After the ending (copied from THE HIDEOUS SUN DEMON), Stone blandly says "It's Ovah." Also with Ann Doran (wolfman's wife), CAPTAIN MIDNIGHT star Richard Webb (wolfman's doctor), and in his feature debut — Andrew Stevens as a disgusted band member. A radio announcer talks about the "Woodstock" area, ignoring the fact that the festival took place in Bethel, in Sullivan County. This debuted as part of the ABC late night "Wild World Of Entertainment" time slot (which included IN CONCERT and DICK CAVETT). The (pathetic) make up is by Joe Blasco and John "Bud" Cardos was production consultant. A voice over adds the fact that all the guitar music (including the Santana opening) was by Jerry Cole! Belaski was later in THE HOWLING (80) and Moffitt directed LOVE AT STAKE (87).

THE FAN (Par., 81) D Edward Bianchi, S Pricilla Chapman, John Hartwell, P Robert Stigwood

When I first arrived in NYC I got a job at Record City on lower Broadway near 8th St. back before all the Gaps, McDonalds, Starbucks and even a Kmart opened in the neighborhood. It was an excellent store (filled with new and out of print LPs) and a fun job but just after I was fired, the store was used as a location for this major Paramount release. Douglas Breen (Michael Biehn, who narrates) lives alone in a small apt. (as I did at the time) and has my job at my station in Record City. Unlike me, he's insanely obsessed with Broadway star Sally Ross (Lauren Bacall) and talks to himself like in TAXI DRIVER. He sends threatening typed letters to her, and slashes her personal secretary (Maureen Stapleton) in a subway tunnel. He kills her young friend while swimming underneath him at the YMCA pool and kills her young maid in her apartment. He picks up a guy in a gay bar and lets him go down on him (with the WTC in the background) before slashing him, pouring on gasoline, and setting the body on fire. He kills even more people backstage after the opening night of the (ridiculous) new musical that Ross stars in. Dick Smith worked on the slasher

FX which must have shocked older Bacall fans. Ross doesn't want anyone to know that she's 49 (Bacall was 57 at the time). The recent Lennon murder was on reviewers minds when they trashed THE FAN and James Garner (who plays Bacall's movie star former husband) claimed that Stigwood tricked him into co-starring. Hector Elizondo is a concerned but useless police inspector, and Ana Marie Horsford is an undercover black lady cop. Breen's store co-worker (Dana Delaney in her first film) is excited about getting tickets to see Nervous Rex. Also with Dwight Schulz, Griffin Dunne, and Liz Smith on TV. The Pino Donaggio score is excellent and songs are heard by James Brown, Jr. Walker, and the Selector ("Do The Dog"). The musical numbers are by Tim Rice and Marvin Hamlisch. Cinematographer Dick Bush had shot Ken Russell movies. Bianchi had been second unit director for Stigwood's TIMES SQUARE (80). THE FAN was based on a novel by Bob Randall who later died of AIDS.

NIGHT PATROL (New World, 84) D/S/edit Jackie Kong, P/S Bill Osco, P/star Murray Langston, S Bill Levy

If the TV series POLICE SQUAD! (82) had been loaded with gay sex jokes it might look something like this. Idiot rookie L.A. cop Melvin (Langston) secretly moonlights as the unfunny "Unknown Comic" with a paper bag over his head. He's about to be blamed for a series of "bag man" robberies and relates flashbacks to his shrink Dr. Ziegler (Jack Riley from Cleveland). Melvin and his new partner Kent (Pat Paulsen) get high with a topless Kitten Natividad, talk to a gang rape victim (Pat Morita with a dubbed in little girl voice), seem to be having sex together in a men's room, and spend a long time in sloppy black-face pretending to be pimps. Kent beats innocent people, Melvin talks about having sex with sheep, and the robber tells racist jokes in a black nightclub. The nice desk sergeant (Linda Blair) and blonde Edith (Lori Sutton) both have brief topless scenes and Billy Barty plays the angry police captain who farts a lot. Paulsen and Barty (both since deceased) could make me laugh just by making faces. As stupid and insulting as this all is, NIGHT PATROL was ahead of its time in pushing the boundaries of bad taste and would fit in perfectly with many of today's major studio movies. With Jaye P. Morgan (manager), Sydney Lassick (gay peeping Tom), Andrew Dice Clay, and Vic Dunlop. Outtakes are at the end. The score is by former Mothers of Invention member Don Preston. Osco (FLESH GORDON) was married to Kong (BLOOD DINER). Blair returned with Langston in UP YOUR ALLEY (88) and Barty was also in his WISHFUL THINKING (90).

PV

BOOKS



THE HAUNTED WORLD OF MARIO BAVA (Fab Press, \$34.99)

Troy Howarth

This large (350 pgs. +) high quality softbound book has chapters on Bava's 23 movies from *BLACK SUNDAY* (60) to *SHOCK* aka *BEYOND THE DOOR 2* (77) and briefly covers his early days as a cinematographer and his two TV movies. Remembered as a horror director, and credited with creating the "giallo" film (with *THE GIRL WHO KNEW TOO MUCH*), Bava also did science fiction (*PLANET OF THE VAMPIRES*), fantasy (*HERCULES IN THE HAUNTED WORLD*), comedy, westerns, and Viking films. The excellent illustrations (many in color) include rare stills, posters, lobby cards and video boxes from around the world and the text is detailed and knowledgeable. I never knew, for instance, that Catherine Deneuve was the original star of *DIABOLIK* or that *HATCHET FOR A HONEYMOON* was shot in a Spanish villa belonging to Generalissimo Franco! Some of his best movies (*THE WHIP AND THE BODY*, *BLOOD AND BLACK LACE*) were turned down by AIP in America because they were considered too disturbing. Several translated interviews with Bava (who died in '80) are included. "The Maestro" was influential and ahead of his time but when told that "Nowadays your films are well regarded," he says "Nowadays people lack culture" and "When I watch my films I vomit." There's also a forward by Luigi Cozzi, a complete filmography, and an index. Tim Lucas, whose interviews are quoted here, has his own Bava book coming out soon.

SMOKIN' ROCKETS (McFarland, \$35) Patrick Lucanio, Gary Coville

Subtitled *The Romance Of Technology in American Film, Radio and Television (1945-62)*, this soft bound 260 pg. book takes a refreshing new look at entertainment in the Cold War era when Americans were afraid of commies and nukes but still expected science to provide a bright future. The authors discuss UFOs, spies, Nazi scientists, and the fact that when Orson Welles' famous *War Of The Worlds* Broadcast was translated and broadcast in Ecuador, it caused a panic - then the radio station was attacked and burned to the ground! Six people died. Bell Science series host Dr. Frank Baxter hurt his rep by introducing *THE MOLE PEOPLE*. Some other important people here are Hugo Gernsback, Buck Rogers, Edward R. Murrow, Arch

Oboler, Ivan Tors, William Alland, John Glenn, and Mr. Wizard. The expected atomic sci fi movies are here but it's interesting to read about the many radio and early TV shows, Disney's *OUR FRIEND THE ATOM*, and hi tech military movies like *BAILOUT AT 43,000*, *BREAKING THE SOUND BARRIER*, *CHAIN LIGHTNING*, *TOWARD THE UNKNOWN* and *X-15*. Obler's *THE TWONKY*, a movie that should be shown frequently on TV today, receives special attention. The book ends with *The Cuban Missile Crisis* and *Dallas*.

PLEASE STAND BY - A PREHISTORY OF TELEVISION (Overlook, \$15.95) Michael Ritchie

Many books cover the history of network TV, but this one deals with early experiments and the many conflicting and false claims as to who did what first. NBC's "General" Sarnoff sounds like the P.T. Barnum of television. When Secretary of Commerce Herbert Hoover was on TV in 1927, he was followed by a blackface comedian. Babe Ruth, Milton Berle and Al Jolson were all first on TV in '29 and the first TV commercial was in Boston the next year. A broadcast from the opening of the '39 World's Fair featured President Roosevelt and radio's Amos 'N' Andy in blackface. Schenectady, NY had a thriving local TV scene before most of the country. Memories of unpaid actors fainting and puking in overheated cramped TV studios are priceless. England had network TV way before America and Germany nearly did. The Eiffel Tower was used to broadcast entertainment from home to German soldiers. Consider that if the Third Reich had lasted longer the Nazis would have had the A bomb AND TV at their disposal! If it hadn't been for WWII, TV would have caught on much earlier and if it hadn't been for the civil rights movement, TV would have continued to feature vaudeville blackface and minstrel shows. This important and well researched book was written by a movie director who interviewed many actors and technicians who were there. It ends in 1947. I found this softbound '94 book at the Atlantic discount book store in Ocean City, Maryland.

TEN YEARS OF TERROR - BRITISH HORROR FILMS OF THE 1970s (Fab Press, \$39.95) Harvey Fenton and David Flint

Much has been written about Hammer films and there's even a book now on Amicus, but this detailed large (336 pg.) book does a great job of covering more or less every British horror movie from the very productive 70s before the whole industry crashed. It goes from Robert Fuest's *AND SOON THE DARKNESS* to the Italian co-production *THE SECRET OF SEAGULL ISLAND* (79) and includes famous titles like *A CLOCKWORK ORANGE*, *THE DEVILS*, *THE WICKER MAN*, and *ALIEN*. Also



with back sections on shorts, TV series, planned films, and borderline cases. Many of these movies were heavily censored, badly distributed or not even released in America at the time. Many of the illustrations (rare stills, posters, lobby cards...) are in color and include violence and nudity. Contributors include Lucas Balbo, Harvey Fenton, Tim Greaves and others, which makes the opinions and quality of writing vary wildly. It wasn't really a good idea to have Richard Gordon pass judgment on his own films! It's also available in a hardbound version. See fabpress.com for info on this and the Bava book.

THE DEVIL ON SCREEN (McFarland, \$49.95) Charles P. Mitchell

Devils in features is a great idea for a book, but by limiting the titles covered to only ones with the "actual" Devil (not just any demon), a lot of comedies, musicals and biblical movies are included, but some good dramas and horror movies are left out. Each alphabetical movie from *ALIAS NICK BEAL* (49) starring Ray Milland to *THE WITCHES OF EASTWICK* (87) has a chapter with cast, credits, opinions and interesting facts. Some of my favorite here are *HAXAN* (22), *THE DEVIL AND DANIEL WEBSTER* (41), *BEDAZZLED* (67), *LISA AND THE DEVIL* (72), *THE KILLING OF SATAN* (83), and *THE DEVIL'S ADVOCATE* (97) and I'd love to see *THE DEVIL WITH HITLER* (42) and *MEET MR. LUCIFER* (53), in which the Devil creates television! An appendix lists "lost, obscure and arcane" devil films. It's 334 pgs. and

includes some great illos. Mitchell's next book will be on Hitler movies.

HALLOWEEN IN AMERICA (Schiffer) Stuart Scheider

This guide explains the history of Halloween since the Pagan days and is loaded with color pictures of collectibles from around the world. Halloween parties first became popular in America in the 1880s, and products started being sold by 1910. Many masks, costumes, trick or treat bags, party favors, cards, decorations, and Halloween theme sheet music, magazine covers and advertisements (including for beer and cigarettes) are here. Skeletons, witches, demons, black cats and pumpkins are on every page. Some of the odder items are a scary 1920s lightning devil and a blackface mask from Germany. Actually some of the coolest images here are from 30s Germany. The items range from scary, fun and imaginative to shoddy, silly and cheap. Ben Cooper costumes eventually became "nothing more than vinyl smocks with a mask." Halloween, once the most fun and exciting holiday of the year, has pretty much been ruined by a combination of over commercialization and movie tie-ins, vandalism by older kids, fear of psycho home owners and religious fanatics. It's really sad to see parents taking their kids to brightly lit shopping malls to get cheap candy from stores or communities banning the whole holiday. I found this softbound '95 book at the Atlantic book store in Salisbury.

SHOCK! THEATER - AN ILLUSTRATED HISTORY (\$20 ppd) John Brunas

The centerpiece of this affectionate 140 pgs. look back at the first horror movie host shows is all 64 pgs. of the original 1957 Screen Gems Shock! package promotional booklet. Photos and descriptions of familiar Universal classics are there along with forgotten titles like ENEMY AGENT, SEALED LIPS, SPY RING and CHINATOWN SQUAD, plus mini star bios and promotional suggestions. Several fans share their personal memories of the horror revival craze and local horror hosts (including Sir Graves Ghostly, Dr. Paul Bearer, Morgus and The Ghoul). Also faded original local newspaper ads for horror movies on TV, full pg. stills, and a Zacherley intro. Available from Monsters From The Vault, Box 981, Abington, MD 21009.

FEMME FATALES (McFarland, \$36.50) Tom Lisanti, Louis Paul Chapters cover nearly 100 actresses who acted in "Espionage Films and Television (1962-73)" in this fun and informative 340 pg. book. They range from the famous (Ursula Andress, Jacqueline Bisset, Ann-Margret, Nancy Sinatra, Racquel Welch, and even Doris Day who was in CAPRICE) to ones I never heard of (Dominique Boschero, Kathy Kersh, Sigrid Valdis). An amazing number of spy movies were made in Italy, and many of the actresses here are European beauties. There's also a surprising number of Asians (Greta Chi, Tsai Chin, Mie Hama, Nancy Kwan, France Nuyen, Yoko Tani, Tura Satana) and a few black actresses (Mimi Dillard, Gloria Hendry, Trina Parks). Bios, details of spy roles, partial filmographies and good uncommon

illos are provided for each one. Paul probably owns more obscure and rare spy movies than anybody else on the planet so he knows what he's talking about. I think it's time for a whole encyclopedia on spy movies similar to the ones on sci fi, horror, western and gangster movies.

I WAS ELVIS PRESLEY'S LOVE CHILD (Headpress, \$19.95) Andrew Darlinton

17 interviews originally printed in Brit publications like Zig Zag and The International Times, were compiled for this book. Subjects include musicians from America (Gene Clark, Country Joe, Grace Slick), Germany (Holger Czukay of Can and Ralk Hutter of Kraftwerk), and England (Ian Hunter, Dave Davies, Peter Green, Robert Plant, Siouxsie Sioux, Mark E. Smith...) plus the death of producer Joe Meek. Some of the interviews are pretty brief but all are interesting and Darlinton adds a lot of information, humor and his personal take on things.

SCIENCE FICTION CONFIDENTIAL (McFarland, \$38.50) Tom Weaver

Another compilation of Weaver's fine interviews (first printed in various publications), this covers "23 Monster Stars And Filmmakers" in over 300 pgs. The best known names are Dan O'Herlihy, David Hedison, Warren Stevens, Audrey Dalton, Kathleen Hughes, Denny Miller and Eve Brent from Tarzan movies, and producer brothers Richard and Alex Gordon. I never heard of many of the others but their interviews are often the most interesting. Phoebe Dorin, who was only in a few obscure movies, once had a singing and comedy nightclub act with dwarf actor Michael Dunn. Some other actresses here are Elaine Dupont (BEACH GIRLS AND THE MONSTER), Suzanne Kaaren (THE DEVIL BAT), Kate Phillips (THE BLOB), Kasey Rogers (TWO LOST WORLDS), Jacqueline Scott (MACABRE), Lyn Thomas (SPACE MASTER X-7), and Darlene Tompkins (BEYOND THE TIME BARRIER). Actually, this book would make more sense if it was all interviews with women.

GOING TO PIECES (McFarland, \$39.95) Adam Rockoff

Subtitled The Rise And Fall Of The Slasher Film, 1978 - 1986, this 224 pg. book starts by defining what a slasher film is then gives a brief pre-history of Bava, H. G. Lewis, Argento, Romero... movies. Some chapters center on the making, marketing and success of the key hits like HALLOWEEN, FRIDAY THE 13TH, and A NIGHTMARE ON ELM ST., but all other appropriate movies, including all the sequels (going into the 90s) and rip offs are discussed too. SCREAM marks the slasher movie's resurgence and begins the book's final chapter. It all takes me back to 42nd St. double bills and early issues of Fangoria. It's strange to think of the SCREAM movies as more popular versions of 80s movies like STUDENT BODIES, CLASS REUNION, PAN-DEMONIUM and WACKO, but they are and I was glad to see that the recent Jason in space movie disappeared from theaters so fast.

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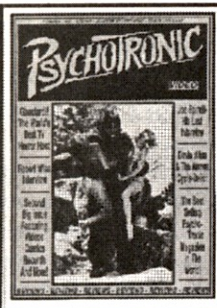
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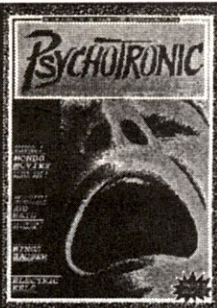
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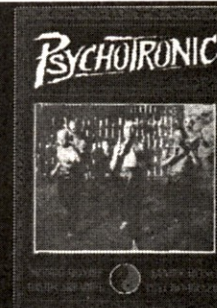
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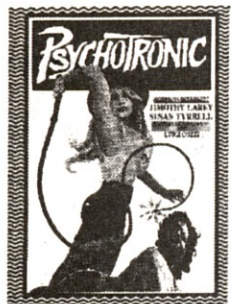
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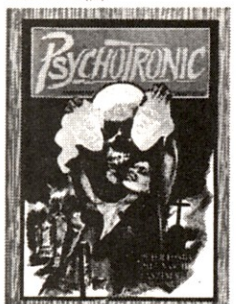
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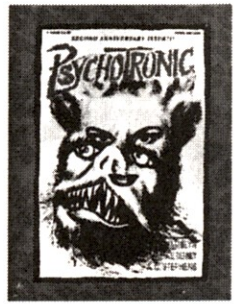
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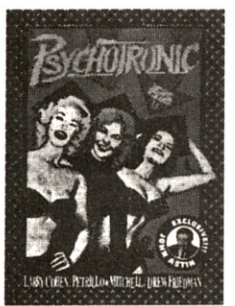
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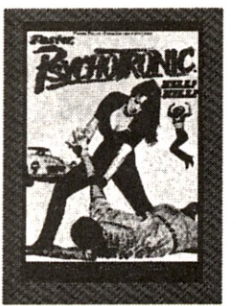
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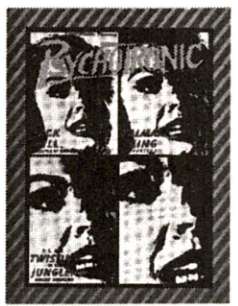
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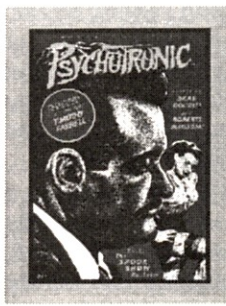
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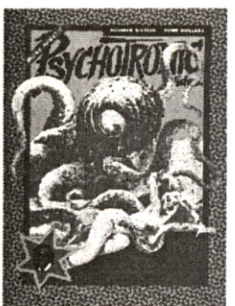
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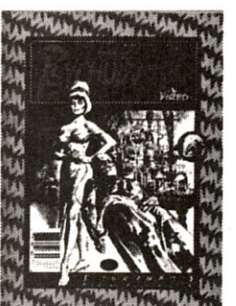
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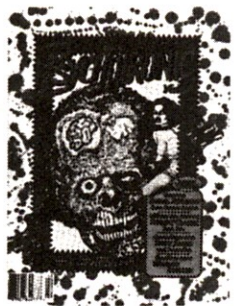
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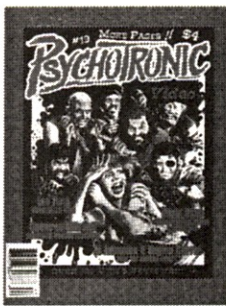
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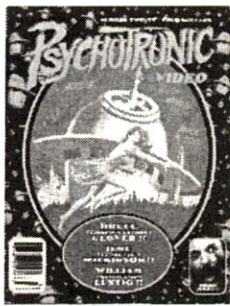
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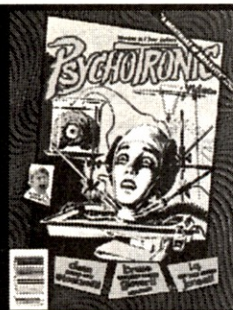
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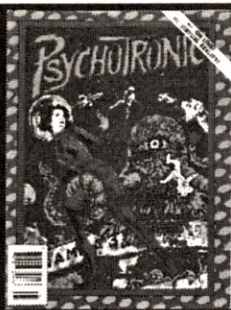
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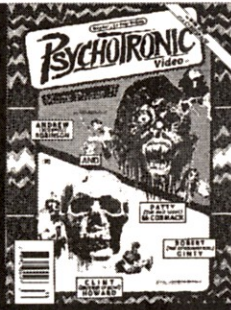
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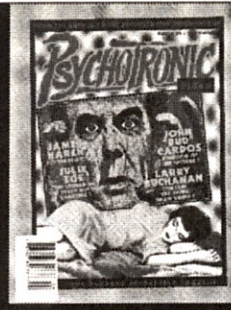
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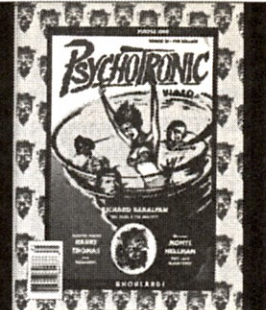
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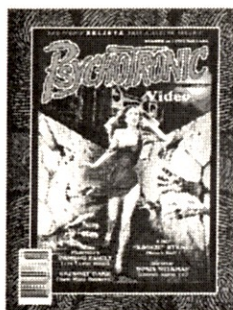
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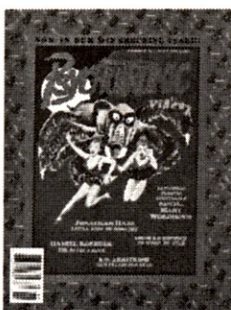
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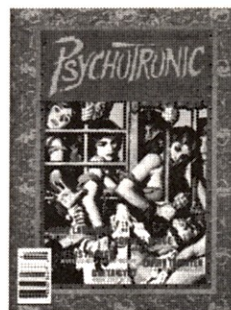
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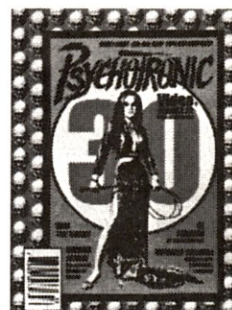
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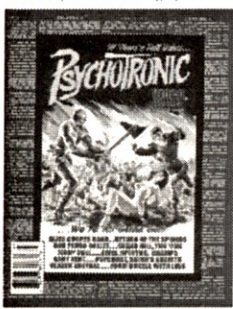
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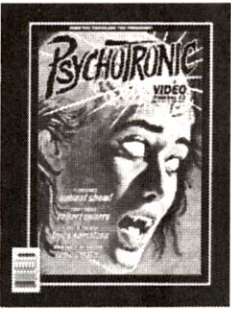
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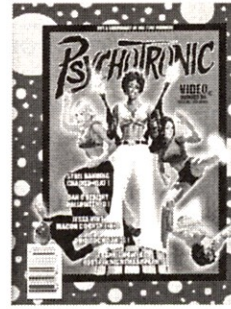
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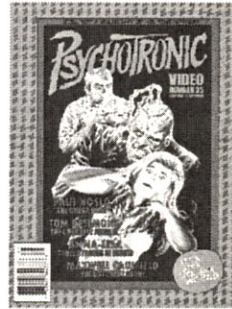
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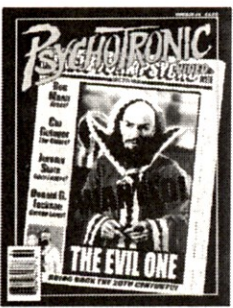
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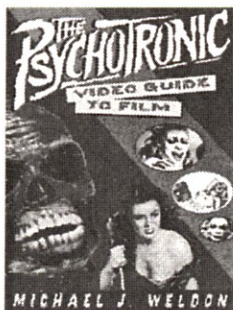
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Laurene Landon (I, THE JURY, MANIAC COP)



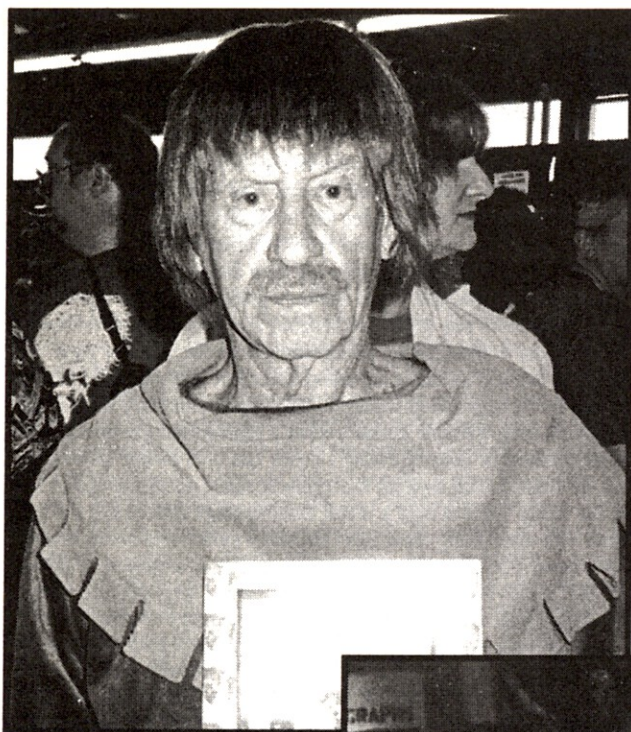
Frances Dee (I WALKED WITH A ZOMBIE)



Johnny Crawford (THE RIFLEMAN)



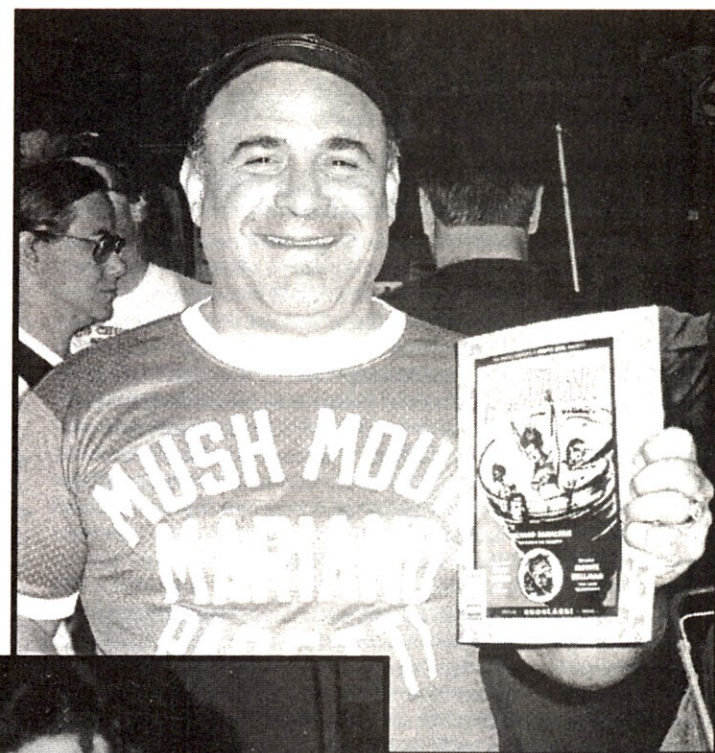
Joey Harmon (COOL HAND LUKE, VILLAGE OF THE GIANTS)



*Woodrow The Woodsman
(Clay Conroy)
(60s Cleveland morning
TV host)*

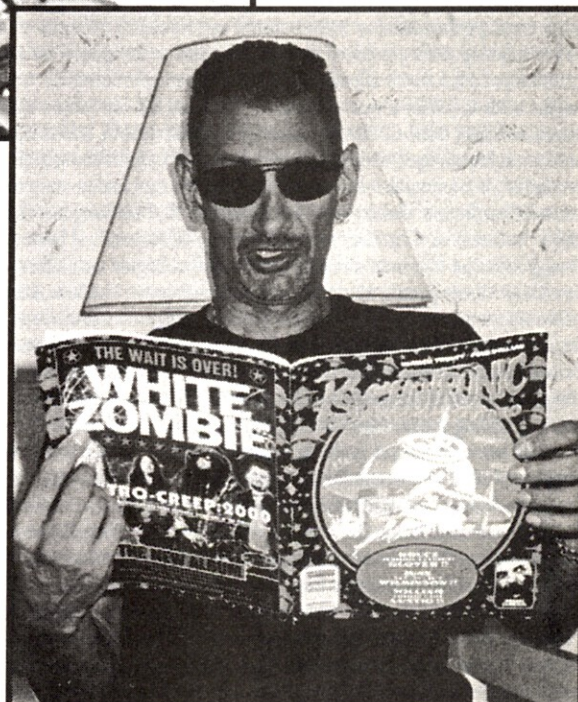
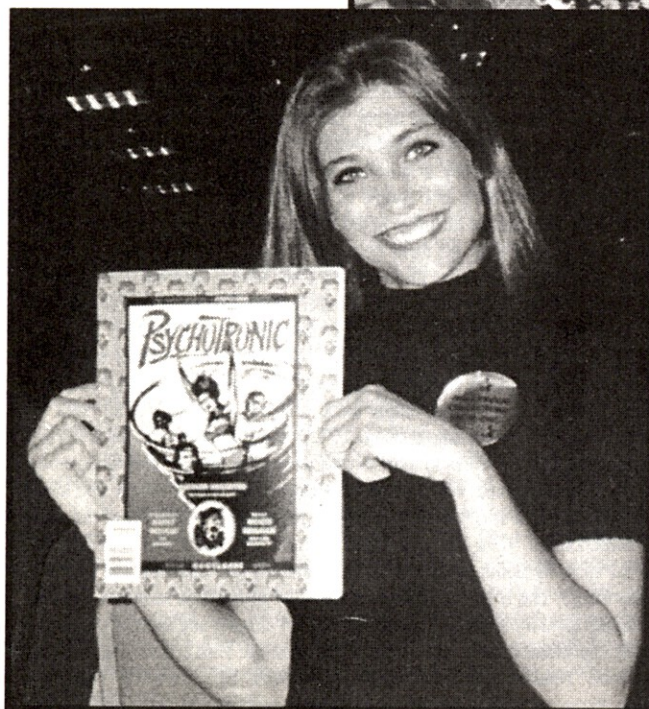
*Scotty Schwartz (RAIDERS
OF THE LIVING DEAD)*

*Mandy Leigh (RED LIPS,
GAME OF PLEASURE)*



*Mush Mouth Mariano
(Pizza eating champ
on Cleveland's BIG
CHUCK show)*

*Gregory Dark
(director of Britney
Spears videos)*



THE DAMNED AND THE DEMENTED!

By Art Black

So I was downing brews with a director pal in a familiar Lan Kwai Fong nightspot during the Hong Kong Film Festival, when a seemingly drunk Indian filmmaker wandered over and tried to pick a fight by pointing at my *MISSION KASHMIR* hat and denouncing the film as fascist. Well, *dub*. It's interesting to note that while South Korea, in a state of constant vigilance against its "axis of evil" neighbors to the north, has suddenly developed into the hottest cinematic ticket on the planet, India, subjected to terrorist violence from Pakistani neighbors and a mere stone's throw from even more notorious 'stans, is quickly making its own blip on the American cinematic radarscreen. The ascension of Indian films can be attributed in part to the arrival of DVD and the long-awaited availability of high quality, subtitled versions of masala epics. Popcult icons from Baz Luhrmann and Andrew Lloyd Webber to Daniel Clowes and Terry Zwigoff are taking cues from Bollywood bombast. NRI (Non-resident Indian) directors have already made a splash in H'wood (*THE SIXTH SENSE*, *ELIZABETH*), and a masala film (*Lagaan*) even snagged an Oscar nomination this past year. Best yet, *MISSION KASHMIR* has arrived on local video shelves via domestic DVD. Aging iconoclastic actor Sanjay Dutt plays an aging straightedge cop who wipes out an innocent family while conducting a raid on terrorists. With his own son recently killed (in part due to terrorism), Sanjay adopts the sole surviving child, only to have the kid turn terrorist when he finds out foster dad offed his real family. India's hottest star in decades, Hrithik Roshan, plays the grown son; Jackie Shroff (another convention-dodging vet from scores of pan-genre films) plays the leader of the terrorists as a literally twisted monster, while Preity Zinta is the innocent kewpie stuck in the middle of the cat & mouse game. The songs are ace, the cinematography amazing, and the final showdown in a huge, specially-constructed set of ruins is a true masterpiece. Sanjay and Jackie Shroff have faced each other before, most notably in Subhash Ghai's classic *KHALNAYAK* from 1993, a film that many consider among the most entertaining masala films of the 1990s. In it Sanjay and Jackie square off as ubercriminal and supercop in a hairy-chested macho-fest that's hilarious in its over-the-top melodrama and action. The song choreography is truly top-notch, and Madhuri Dixit caused a sensation when her dance to "Choko Ke Peeche Kya Hai" ("What's beneath the blouse?") was condemned by the local press as vulgar. Sanjay gives a luminous performance as Balu Balram, and ironically, pictures of him in his terrorist get-up were plastered all over India just as the police arrested him in connection with a series of bomb blasts that ripped apart Bombay in 1993, tossing the actor in jail for a year and a half. (For more info on Sanjay, check out my article in *ASIAN CULT CINEMA* number 32). *HARE RAMA HARE KRISHNA* is another acknowledged classic, this one from 1971, and although it's really not very good, it is compulsively watchable. Director Dev Anand stars as a monumentally heroic joe who treks to Kathmandu to find his long-lost sister, now a hippy. Intended as a condemnation of the way Hinduism had been adopted by druggie kids, the film is an amusing timepiece that begins with a stern introduction about "these people whose religion is smack/grass, cockene, L.S.D..." and goes on to touch on issues of broken families, class and nationalism — through a constant haze of hashish, psychedelic wardrobes and silly plot machinations. Famed composer Sachin Dev Burman was originally approached to write the songs, but handed the project to his son, R.D. Burman, who delivered a cool score including the massive hit "Dum Maro Dum," sung in the film by Zeenat Aman as sister Janice (or Jenis, in the wonky subs). "Aren't you ashamed, this long beard long hair, lice in the head/the thick layers of dirt which is deposited on your body..." *PARINDA*, from 1989, again features music from R.D. Burman, and stars Jackie Shroff and Madhuri Dixit, but it's really Nana Patekar's film all the way. He rocketed to stardom in his multiple award-winning performance as the unhinged gangster boss who delights in torturing and killing rivals, or even his own men if the whim strikes him. Shroff is Patekar's right-hand (hit)man, a consummate professional until his innocent younger bro, Anil Kapoor, wanders into the midst of gang warfare, leading to a series of set-ups, confrontations and double-crosses. Director Vinod Vinod Chopra offered a sur-

prisingly bleak and gritty film for the time, with just a hint of John Woo in the male relationships and action scenes (dig those pigeons). Having previously made small, indie-minded films before breaking into the popular limelight with this picture, Chopra would go on to direct numerous hits including *MISSION KASHMIR*.

The influence of *PARINDA* can clearly be seen in *SATYA*, a critical fave and surprise hit from 1999. In dreary, rainy Mumbai (aka Bombay), a young drifter finds himself drawn, pushed, pressured into inevitably joining a gang. A skilled protégé of violence and murder, Satya quickly becomes best pals with gang leader Manoj Bajpai, while naturally softening up in the presence of foxy Urmilla Matondkar. Director Ramgopal Varma delivers a grimy little thriller that bucked the trend of glamorous star vehicles by featuring mostly newcomers (excepting Urmilla). Everyone is bloodthirsty, sadistic and self-serving, even the cops, and the violence is striking, including the casual murder of a filmmaker (a passing commentary on the intervention of gangs in the Bollywood industry, and perhaps a nod to the shooting of Hrithik Roshan's father, a famous producer/director), as well as an outbreak of violence during a police raid on a theater showing the 1997 hit *BORDER*, and the superbly shot climactic action during the Ganpati festival on the beach. The first song is a real mood-changer, interrupting the low-key drama with some jaunty comic relief and dance moves from sweaty fat men; for some reason it reminded me of HBO's *OZ* remade as a musical. *VAASTAV THE REALITY*, also from 1999, followed somewhat the same thematic pattern, featuring a truly nasty villain played by Sanjay Dutt in perhaps his greatest screen performance to date. As Raghu, a bloodthirsty bastard who'd gladly tread on any corpse on his way to the top, Sanjay effortlessly swings between choreographed production numbers and backstreet violence, with an increasingly psychotic



Sanjay Dutt

indifference. Director Mahesh Manjrekar has a visionary eye and offers slick, compelling compositions filled with peeling paint and worn facades, a welcome change from typical masala musicals. It's worth noting that the downbeat ending parallels the climax of *MOTHER INDIA*, the biggest hit for Sanjay's mom, the actress Nargis. *KHAUFF* again stars Sanjay, again as a heartless assassin, although this time the love of a beautiful and upstanding heroine (Manisha Koirala) ultimately melts his misanthropic demeanor. When Manisha witnesses the incineration of a cop, she vows to take the stand and put the killer — the son of a local politician — behind bars. Sanjay is brought in to stop her. It turns out that the killer is even nastier than Sanjay, and rapes Manisha's little sister ("your doll has been sullied"), leading to an outbreak of bloody violence and nasty vengeance. The story is mean, the songs nice and droney with nifty choreography, the fights weak, the film stock occasionally mismatched. Beginning with a riff on the opening of *THE REPLACEMENT KILLERS* and ending with a terrific John Woo ripoff (shootout in a church... candles... doves...), it's a commendably dark thriller and one I heartily recommend. The shadow of HK cinema also rears its head in *ONE 2 KA 4*, starring Jackie Shroff (at least for a little while) and Shah Rukh Khan, the biggest name in Bollywood until Hrithik came along. Jackie and SRK are cop partners in the *LETHAL WEAPON* vein. Act one is lightweight, with considerable comic relief and cartoonish action, including a shootout in a shopping center that seems patterned after Jackie Chan's first couple of *POLICE STORIES*. Act two slows down considerably, after Jackie Shroff is killed (oops, spoiler) and SRK takes over as dad to the orphaned kids. Act three cranks it up again, with some nice twists and plot developments, and action lifted directly from several different generations of John Woo films (are we seeing a pattern here?), including *FACE/OFF*. Speaking of which, *AKS* has been referred to as an Indian remake of *FACE/OFF*. It's not. If anything, it lifts more blatantly from *MISSION: IMPOSSIBLE*, with its masks and impersonations. Amitabh Bachchan, arguably the biggest star in the history of Indian cinema, with a resume dating back to 1969, is the king of all cops. His greatest nemesis is Manoj Bajpai (from *SATYA*), the king of all psychos and a brilliant assassin with the ability to masquerade as anyone. It's a marvelously moody film, if a bit slowly paced, with a standout performance from Amitabh, and Manoj seemingly playing a young Ozzy Osbourne (including a reflection of the cover from *SABOTAGE*). When the big A finally captures his quarry and ultimately kills him, the spirit of Manoj takes over A's body and his life (sparking the *FACE/OFF* comparisons). The songs are rather average, the production numbers extremely polished (and multi-racial), the image slightly clipped and there are annoying numbers scratched periodically into the print image. *RAAZ* is another nominal Hollywood "remake," this time copping from *WHAT LIES BENEATH*. The Indian version starts out with possession and murder before even bothering to intro-

duce the main characters, a husband and wife experiencing marital difficulties. When the pair return to the remote home where they spent happier times, eerie things begin to happen. The wife, already disturbed and reliant on pills, begins to hear mysterious sounds and feel another presence. She calls in a mystic (who is coincidentally the head of a local institute of mental health), the marvelously named Professor Agni Swaroop, played by Ashutosh Rana (the insane murderer in *SANGHARSH* – the musical Indian version of *SILENCE OF THE LAMBS*). The main cast consists of relative newcomers, with Dino Morea a bit of a nonentity but appealing performances from Bipasha Basu as the wife (her second film role) and particularly Malini Sharma as the whacked-out girlfriend. In addition to ripping off everything from *EVIL DEAD* to *THE HAUNTING* to *FATAL ATTRACTION*, the film offers several novel uses for a lemon. **HINDUSTAN KI KASAM** returns us to the India/Pakistan border for a heartfelt plea for peace, love and understanding, “a dream by Veeru Devgan.” Former action choreographer Devgan directed his son Ajay along with gorgeous Sushmita Sen and Amitabh Bachchan, the latter playing the saintliest man in the world, who appears Zelig-like in historical flashbacks. The film is rife with bad bluescreen action and is so hyperbolically didactic, moralistic and earnest that it plays like vintage Second City satire. **INTERNATIONAL KHLADI** stars Akshay Kumar as Devraj, the boss of all the criminals in the whole wide world. The protégé of good criminal Bismillah(!), Akshay is, among other things, an “executioner for rapists.” Beautiful Twinkle Khanna plays his love interest and Johnny Lever the annoying comic sidekick in a thoroughly unpredictable story that bounces around the world with significant twists and surprises. The songs are throwaways and the subs on my DVD copy begin to randomly repeat earlier lines at one point. In addition to fights that look like they were lifted from a Ted Mikels romp, the film includes typically over-the-top melodrama and mom-worship, delightfully bad bluescreen and CGI, a rollerblades vs. airplane climax, rape, the dreaded tennis torture and Akshay vs. wrestling women. **KHLADIYON KA KHLADI** takes the Akshay-wrestling connection one step further, with WWF star The Undertaker featuring as henchman to villainess Rekha, one of the most consistently entertaining stars of yesteryear and today a thoroughly delicious queen of mean. Debuting in 1970, Rekha rose to stardom in the 1980s and became not only a role model and inspiration to women across India but a genuine archetype unto herself. Following brief marriages and suicide attempts, she now lives a reclusive life and appears in few films. *KKK* takes place in London, where everyone speaks Hindi and drives on the right side of the road. The film swings wildly between moods, from the most tear-jerkingly melodramatic to the most sublimely ridiculous. Akshay (as Akshay) is a true-blue good guy involved in the fight biz, up against dirty dealers Madam Maya (Rekha) and a fight promoter named, yes, King Don. The tunes and choreography are cool (look for a cameo appearance by Niagara Falls), particularly Rekha’s disco mudwrestling/swimming pool seduction song. Akshay, struggling to live up to his familiar description as the Jackie Chan of India, gets to play with nunchakas, emit Bruce Lee squeals, and enlist a hovercraft for the climax. **ABHAY** is the film to beat for an outrageous tour through choreographed psychosis. Kamal Haasan has purportedly made a career of playing dual roles; nearly 20 in all, if one can believe liner notes, which also claim his original novel *ABHAY* was a precursor to *THE SILENCE OF THE LAMBS*. In the film, Haasan plays a lethal assassin who nailguns enemies to the floor and blows them up. That’s right, he’s the cop, the good twin. When he becomes engaged to Raveena Tandon, his insane sibling Abhay busts out of the asylum to save bro from the curse of marriage. After a fairly straight first act that sets up the inevitable stalking scenario, the movie explodes when Abhay makes his escape. A combination of Hannibal Lecter and Colonel Kurtz (with hints of *THE MATRIX*), nutjob Abhay has lived his entire cloistered existence on sedatives, and once outside he immediately tries to score, only to shove the wrong needle in his arm. At 53:21, the movie goes totally wacko, tripping into a gorgeous hallucinatory madness that makes *NATURAL BORN KILLERS* look like a *Brylcreem* commercial. Morphing seamlessly between different levels of surreality, Abhay suddenly drips into cel animated fights with Ladyhawke, Gene Kelly dance numbers in the rain with guest star Manisha Koirala, and a brief but unforgettable encounter with an arch American icon that you should really discover for yourself. Co-produced by Korean corporation Hyundai, the film gets my Maximum Recommendation for this issue.



MY WIFE IS A GANGSTER

Korean films are continuing to become more popular, more common, easier to find with subtitles. In addition to the domestic release of *SHIRI*, several other box office champs have hit the streets in import DVD versions. **JOINT SECURITY AREA** (JSA) is a terrifically smart *RASHOMON* rewrite for the cold-war generation – meaning everyone still living south of the 38th Parallel. Several North Korean soldiers are killed in their outpost at the border. A gunfight erupts as an injured South Korean soldier stumbles back across the bridge. What happened? Several variations are told in flashback, as a neutral UN intermediary tries to avert war. The final revelation is clever, sad, satisfying, and open-ended enough to invite debate. Now that’s good filmmaking. **FRIEND** dethroned JSA as Korea’s next big B.O. champ, and while it’s not quite as intelligent, it is deeply satisfying on both a visceral and an emotional level. Based loosely on the autobio of the director, it’s an episodic story of four friends, two of whom drifted into rival gangs. Easy enough to guess the outcome, but the power of the film is in the characters and the detail. Like snapshots of Korean history, the individual sequences bring past moments to life, illuminating both the characters and the different periods in which they lived. I’m told that the language is so thick with regional accent and gangster slang that even local audiences were hard pressed to understand. I’m also told that a Korean friend’s dad, who spent his life alternately living in and running from unsavory situations similar to those in the film, watched mesmerized and afterward said that it wasn’t a movie, it was a documentary. **MY SASSY GIRL** was another mega-hit, one of the biggest films of this past year and

voted the fave entry in the excellent **ASIAN FILMS ARE GO!** series from our fine friends at Subway Cinema (see www.subwaycinema.com). Personally, I was neither overwhelmed nor underwhelmed. In fact I wasn’t whelmed at all. I caught it in HK, where audiences enjoyed the wonderful first two acts and then began talking on the cell-phones during the confused and directionless wrap-up. At the time, HK was festooned with ads for **MY WIFE IS A GANGSTER**, coming soon to a bootlegger near you. Titular star Shin Eun-kyung is superb in a role for which she was totally miscast. She plays tough, she plays mean, she handles the complicated emotional scenes with aplomb, but the fact remains, she’s a wispy little waif and never quite convinces as a brutal gang leader. That caveat aside, the story is good, the action nicely handled, the comedy spot-on, and Park Sang-myun is top-notch as the romantic nebbish who innocently enters into a loveless marriage with the blade-wielding gangstress. The deluxe 2-disc DVD includes outtakes, interviews, a making-of featurette – all without English translations – and is playable on US machines despite the region 3 coding on the box. **THE QUIET FAMILY** is the internationally lauded debut film from Kim Ji-woon (*THE FOUL KING*). When a strange, dysfunctional clan retires to the mountains to run an inn for travelers, they find themselves stranded without income or visitors. Delighted when someone finally drops into their resort, they’re devastated when he’s found dead the next morn, and bury him rather than invite police scrutiny. The next few visitors also wind up dead, and things get totally out of control when highway construction begins on their burial site at the same time that someone hires a hitman to carry out a contract at their abode – only to snuff the wrong tenant. It’s a hugely entertaining black comedy with excellent performances from several of Korea’s finest, including Choi Min-sik and the *Foul King* himself, Song Kang-ho. **PARADISE VILLA** begins with a series of slow and thoroughly uninteresting encounters to introduce its large cast before switching gears into blood and gore, deaths galore. While a soccer match with Japan dominates the TV, a sort of murderous psychosis affects the tenants of a housing complex, similar to *THEY CAME FROM WITHIN* minus the sexual parasites. Competing murderers quickly begin to accrue victims, and the majority of the cast don’t make it to the end. **KILLIMANJARO** begins with a small scene of carnage as a bound and bloody man faces a gunman amidst executed bodies. Flashforward to a disgraced cop following the footsteps of his identical twin brother, a dead gangster. Some incidents of mistaken identity follow, leading to kidnapping, ransom, and violence. **RESERVOIR DOGS** is one obvious touchstone, along with *Beat Takeshi*. The gangsters bond in longshot on the beach. The violence is shocking and deadpan, occasionally only heard as it occurs offscreen. The atmosphere is satisfyingly downbeat and the climactic bloodbath both unpredictable and disturbing. The film’s co-star, Ahn Sung-ki (*NOWHERE TO HIDE*, *SOUL GUARDIANS*) is one of Korea’s most respected actors. His earlier classic, **WHITE BADGE** (or *WHITE BADE* on the box) is a fairly chilly tale of a

writer in turbulent times haunted by the ghost of the Vietnam war. As student riots engulf Korea in the wake of military dictator Park Chung-hee's 1979 assassination, the past and present begin to overlap. Encountering a former army buddy, Ahn struggles to contextualize their Vietnam days of whoring, killing, insanity, scuffling with American "allies" and mostly just waiting for action, all culminating in one ill-fated last offensive. Includes non-programmable, English-only subs. **ADDRESS UNKNOWN** also delves into the post-war (1970) Korean psyche and issues of American military presence, albeit in a vastly different way. Kim Ki-duk is arguably the most inventive and envelope-pushing director working in Korea today and his films are uniformly fascinating, even when they don't completely work. In this case, he's crafted a gem, a wickedly humorous tragedy that incorporates just about every flavor of perversion and misanthropy. Lesser directors are content to play dysfunction as broad satire; Kim's comedy is so mean, so true that you feel guilty for laughing. Here he exhibits a fixation for eye injury, along with a propensity for animal damage that belies the opening "no animals harmed" credit and makes **BARKING DOGS DON'T BITE** look positively benign. Dognapping and murder are in fact perhaps the least reprehensible activities for a group of sick and twisted individuals who can't seem to tell the difference between love and violence. One confused, half-black pariah is going to protect his insane mom if he has to dismember her to do it; a young, perennial victim of local school bullies is driven to desperate acts when the girl he adores (a disturbed local lass who masturbates with a puppy) takes up with an American GI promising to fix her damaged eye. The 2-disc set is all-region, despite the big 3 on the box; the menus are all in English but the extras all in Korean. **A NIGHT ON THE WATER** is yet another take on Korean-American relations, this time in the form of a self-conscious, softcore porn romp with absolutely nothing to recommend it save the sight of Sung Hi-lee naked. Taking place in Canada, it's all in English and could have been made for any US cable station or Playboy video. Two beautiful, unhappy people fall in love and feel sorry for themselves in between rounds of atmospherically lit sex and pseudo-philosophical dialogue. I found in on bootleg DVD from mainland China, with stolen ad copy plastered all over the box ("The war of the future will be fought by the dead!"). **MUSA** is one of the most anticipated, most hyped films of the year. A grand, 2-1/2 hour epic filmed in China and starring Zhang Ziyi, it's a terrific story of disgraced Korean warriors expelled from dynastic China and forced to trek home across the desert. On their way they wind up rescuing a kidnapped princess, and recognize that bringing her home would restore their honor. Naturally, a new set of enemies want the princess back, and monumental warfare ensues. Yu Rong-guang plays the enemy leader and Ahn Sung-ki the champion archer who subtly manipulates the two strong-willed Koreans competing for control of the warrior clan, and for Zhang's favor. The cinematography is outstanding, the lush orchestral score my favorite of the year so far, the acting top-notch, the characters, conflicts, situations all beautifully constructed, with delightful splashes of gore as punctuation. The long final act takes place in one marvelous set, a ruined fortress besieged by Yu's forces; naturally a fierce confrontation ends the film, as the outnumbered Koreans face off against their vicious foes, redefining the term "heroic bloodshed" and reinventing once again the period warfare drama. The excellent 2-disc Korean package includes loads of (unsubtitled) extras including dialogue-free music cues; unfortunately it is coded for region 3 only. A lavish, gatefold Taiwanese bootleg steals the same cover and claims to be a "two-disc special edition" but is in reality a region-free copy of the first disc only.

Since we're on the topic of films "inspired by" **CROUCHING TIGER**, I should mention that **FLYING DRAGON, LEAPING TIGER** is out on mainland bootleg, PAL and region 3 encoded in Mandarin with no subtitles. Taking place in remotest China, it gives Sammo a chance to don costumes he hasn't worn since 1975's **THE HIMALAYAN** and engage in fights reminiscent of that era. There's also a suspenseful encounter at an inn that recalls **King Hu**, which should have felt awfully familiar to Sammo and co-star Cheng Pei-pei. Also starring are Max Mok and Jade Leung, the latter playing the queen of backflips. I can't speak for the plot, but the action includes a wirework battle up and down a mountainside, and incorporates a small bit of weak digital fx. **PURPLE SUNSET** is a very entertaining mainland entry about accidental compatriots during WWII. Just ignore the clueless English subs, which advise that the war began in 1945 and was still going on in 1948 when the story takes place. Russians are fighting the Japanese in mainland China. One local Chinese survivor of a Japanese massacre finds himself fleeing through occupied territory with a female Russian soldier and a cap-

tured Japanese schoolgirl. Obviously, communication is key, and the story hinges on how these three come to understand one another. Curiously, the Japanese aggressors are depicted as both grinning sadists, bayoneting old ladies, and reluctant soldiers forced to commit atrocities against their will. The story includes flashbacks inside flashbacks, and does not end happily. Animal rights activists won't like the burning bunny scene. **CRASH LANDING** is the mainland version of **AIRPORT**. It's a lot of talk and melodrama purporting to be suspense. The best part by far is a pure fantasy, as experts predict what might possibly go wrong when the crippled jet lands. It might go careening into the terminal and cause explosions like this. Or it might go sliding off the runway and break apart like this. For your convenience, the DVD splits the film over two sides, so you can skip the first half entirely and go straight to the "hypothetical" crash scenarios, then follow through to the end, when our loyal comrades save the day through hard work, dedication and pure communist pluck.

Eric Kott, in addition to being an actor, singer, comedian, etc., is perhaps the most aggressively alternative filmmaker in Hong Kong today. After his thoroughly entertaining, Wong Kar-wai produced exercise in self-indulgence, **FIRST LOVE**, he wrote and directed **DRAGON HEAT**, seemingly with the sole intention of making a film that was impossible to watch. Shot on video and constantly manipulated visually so that each scene jumps and blurs, squelches and burbles across the screen, it features a voiceover that continually repeats lines, and songs that sound cool at first but after the sixth, seventh, eighth repeat, become genuinely grating. Made in Japan and HK, it includes loads of Japanese alternative musicians and (mostly nonspeaking) cameos by HK guests including Ekin Cheng, Shu Qi, Anita Yuen and Karen Mok. As with **FIRST LOVE**, certain isolated scenes are brilliant; unlike the earlier film, it fails to tell a coherent or cohesive story. The DVD box claims it is PAL but it plays fine on NTSC units; subs are non-programmable Chinese and English. **AFTER THE CRESCENT** is another small, indie-minded movie, starring the lead actress from Evans Chan's **THE MAP OF**



Jade Leung, Almen Wong and Almen's baby

Photo by Art Black

SEX AND LOVE. After a slow initial half hour, we learn that she is pregnant, after which, well, not much happens. Shot largely in long takes with simple compositions, it succeeds in giving a realistically dull portrait of people leading boring lives. **FIGHTING TO SURVIVE** was written and directed by Dayo Wong, an appealing actor and smart standup comedian. An episodic *mo lei tau* (nonsense) comedy in the vein of old Stephen Chow films, it managed to put every single person in the room to sleep the first time I tried watching it. Three tries later, I finally made it to the end. The Chinese title translates as "One Dollar Bodyguard," which is one of layabout Dayo's many get-rich-quick schemes, all of which naturally backfire. The film includes numerous funny ideas and sequences, and an excellent cast of bit players including Law Lan, Matt Chow, Ann Hui, Anthony Wong and Yuen King-tan; it's truly puzzling that the final product is so lame. Dayo co-conceived and stars in the China Star/Milkyway Image project **LET'S SING ALONG**, co-scripted and directed by Matt Chow, another talented artist who is clearly looking to rake in the comedy dollars that are dominating the HK box office. Anita Mui is a shy, quiet working woman who hires the outgoing, conceited Dayo to turn her into a karaoke queen. Despite charismatic performances by both stars and a standout cameo from Wong Yat-fei (as well as some ethnic humor at the expense of Thais), it's only mildly entertaining. The soundtrack includes reworked songs by Kelly Chen, Danny Chan and Blue Jeans. I can only assume Matt landed the gig by showing boss Charles Heung the hilarious Hello Kitty song in his earlier **PR GIRLS**. **LOSER'S CLUB** is a welcome pairing of ace writer Sandy Shaw and skilled director Patrick Yau. Sandy told me she intended this as a highly personal project involving her memories of writing for television in the 1980s, and she feels Patrick thoroughly misunderstood her message. Nonetheless, it's a beautifully-crafted, excellently acted satire with considerably more substance than your average HK comedy. Francis Ng basically plays Roman Tam — an over-the-top, flamboyantly costumed and effeminate singer who predated (and inspired) Leslie Cheung. Tam faded from the public eye years ago; here the character (renamed Kenny) reappears, with manipulative TV producer Eric Tsang using the outdated, camp performer to further his own career goals. Basically a **NETWORK** rewrite with strong local flavor — including a Run Run Shaw surrogate and allusions to the ATV/TVB rivalry — it features excellent and substantive roles for Maggie Shiu and Ruby Wong, and even allows Francis to do some impromptu singing. One of the strongest of 2001, despite a last act that winds down to a predictable conclusion. **U-MAN** (Chinese title: "Monster School") is an aimless *mo lei tau* comedy vaguely recalling the **FIGHT BACK TO**

SCHOOL series. Anthony Wong and Sam Lee exhibit admirable chemistry as slacker cops assigned to infiltrate a girls' school. Sam goes in drag (and neck brace), Anthony masquerades as a priest. It looks like it was loads of fun to make, and is in fact quite entertaining in a thoroughly brainless manner, with Anthony (in blonde hair and a Kiss t-shirt) performing some of his excellent punky music live and Jade Leung bouncing onscreen a couple of times in a memorable cameo as a kung fu nun. Still, it's surprisingly directionless, particularly given that it was produced by Dante Lam and written/directed by Cheung Chi Shing, formerly cohort to Allen Fong and co-scripter of films like *CRIME STORY* and *DAYS OF BEING DUMB*.

Alan Tang's production company In-Gear (the original home to director Wong Kar-wai) is well-represented on recent DVD, with several vastly entertaining releases, all starring Tang. **RETURN ENGAGEMENT** was purportedly co-written by Wong Kar-wai with director Joseph Cheung, and there's a surprising amount of heart in its mixture of full-blown triad gunplay and the melodramatic tale of an over-the-hill hero searching for lost family. Beginning in Canada, it offers Tang as a gangster troubled by rival Italian mobsters who interrupt morning dim sum and force the Chinese to eat pizza. In addition to shooting them with a duck (yes, you read that right), Tang is obligated to engage in further vengeance when the Italians wipe out his wife, Carrie Ng. Jump forward a decade or two to Tang's release from prison and his attempt to find his daughter in HK. Elizabeth Lee, in another of her self-sacrificing roles, is marvelous as the woman who suffers for his love, while May Lo is similarly fine as the daughter surrogate who leads him on a tour through the local nightlife on his search. Simon Yam is deliciously evil as the psycho who plots Tang's downfall, leading to a monumental 15 minute shootout that remains one of the gunplay highlights of HK cinema. Andy Lau has a small role as basically the bearer of guns, and Stephen Tung Wai cameos as a babysitter. Scenes were excerpted and randomly edited with clips from another film for the bootleg US release *HONG KONG CORRUPTOR*. **GUN N' ROSE** marked the triumphant return to filmmaking for director Clarence Fok (*NAKED KILLER*) after he briefly retired following his films for Cinema City. Essentially two separate films (act I/act II) that slide together (act III), it was written by Wai Ka-fai, today the highly respected writer/boss of Milkyway Image. Alan is heir apparent to a divisive and duplicitous gangster family in Taipei (I). When his foster dad is killed and his "brothers" enter into murderous rivalry, he retires to Australia and tries to live a quiet life under the nominal protection of gangster wannabe Andy Lau and his sister Carrie Ng (II). The dour beginning and serio-comic middle culminate of course in a series of confrontations and shootouts, with uberhitman Leon Lai stirring up additional trouble. Threat of the day: "If you do it one more time I'll kill you alive." **BLACK PANTHER WARRIORS** might be Clarence Fok's most ridiculous movie to date, and that's saying a lot. A crazy, surrealistic, exaggerated pastiche with six separate cinematographers (in part due to scheduling conflicts with the busy, A-list cast), it's a live action cartoon populated by caricatures and stereotypes typifying currently popular media trends. Simon Yam is a suave gambler who uses cards as weapons. Tony Leung Kar-fai (as Mong Bo, the name of a horny Japanese cartoon character) parodies both his image as *THE LOVER* and Gomez Addams, going bonkers whenever someone speaks Mandarin. Carrie Ng combines the Black Rose with popular radio DJ Bat Wan-kam. Dicky Cheung is a breakdancing Rainman with a breast fixation who becomes a computer genius whenever he a pacifier is in his mouth. Brigitte Lin is, well, Brigitte Lin, the steely, imperial warrior queen. Combined they are a gang of freaks brought together by Alan to steal something-or-other, which naturally turns out to be a set-up, with megavillain Yuen Wah showing up for the blowout climax. The action is non-stop, the comedy so fast-paced that you can't blink without missing 16 in-jokes. This was truly Fok's golden era, and the sets and costumes are wonderfully outlandish, the tilted camera angles nicely Batmanish, the entire atmosphere so campy and cartoonish that it's easy to ignore the insipid plot and frequently flat comedy. Sex icon Lily Lee cameos at the end as Dicky's gift from Alan, a wetnurse, as Dicky sings a song from a popular contemporary chocolate milk commercial. **LEGEND OF THE BROTHERS** is a gangster bio pic from director Billy Chung, whom longtime readers will recognize as one of my faves. Ray Lui – at the time the king of crime bios – and Kent Cheng are the heroes, a pair of criminals who headed one of the "four big families" (part of the film's Chinese title). Billy, son of a director who specialized in gangster pics and purportedly fraternized with countless friends on the dark side of the street, is intimately familiar with the crime milieu and presents a story that is not only slickly directed, but firmly on the side of his protagonists. In this context, bribery

is good. The ICAC, Hong Kong's Independent Commission Against Corruption, established to rid the colony of rampant corruption, is the enemy. Hardly a classic, **LEGEND** is a small, modestly entertaining flick that's notable for its lack of moralizing, or rather for its *immoralizing*. **THE FIRST TIME IS THE LAST TIME** from 1989 is a women-in-prison film that far exceeds all expectations for the genre. The experimental techniques, the use of sound (and stills) to tell the story recall the early new wave crime films that redefined HK cinema about ten years earlier. Drably colorless and washed-out, it gives a gritty and affectingly pessimistic view of systematically abused women and hopeless losers. Carrie Ng, in another of her rule-breaking performances, was nominated as best actress for her role as a crazy loner who befriends new inmate Season Ma. Andy Lau, who as a neophyte actor co-starred with Season Ma in the new wave classic *BOAT PEOPLE*, appears as Carrie's paramour, an undercover cop betrayed by a colleague. The ending, needless to say, is not happy. Although the cover doesn't say so, the disc is regionally encoded. **ON THE RUN** is perhaps the finest noir thriller ever produced in HK. Yuen Biao, in an uncharacteristically humorless performance, is a cop on the verge of divorce when his policewoman wife is killed. Fate conspires to pair Yuen with the female assassin who killed his wife, as he flees with his daughter in order to escape the cops behind the murder. In addition to police corruption, issues of 1997 anxiety figure prominently into the story, as everyone's underlying motivation is to escape from HK; even Yuen seems to be upset mostly because his wife's death precludes his own emigration. With the exception of his new surrogate family, all marital relationships in the film are bad, while the only true loyalty is between males. The outstanding cast includes Charlie Chin, Lo Lieh, and Pat Ha, all veterans of new wave thrillers, and it was directed by new wave mainstay Alfred Cheung from a script he cowrote with his frequent collaborator Wong Wang-kei, an obliquely political writer with a strong interest in issues of HK and Chinese identity. Cheung's cynical outlook, his use of



Clarence Fok

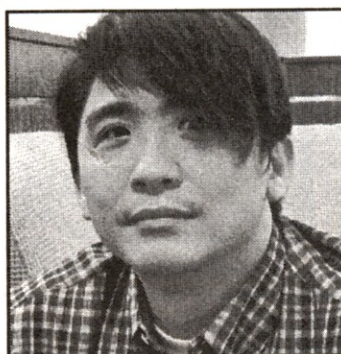
deep, rich neon colors and his dark, moody atmosphere effectively bridge the gap from the new wave to the postpunk neo-noir of the early Milkyway Image pics. **RED & BLACK** from forgotten director Andrew Kam covers territory similar to Clara Law's overly lauded *REINCARNATION OF GOLDEN LOTUS*, but I find Kam's work considerably more rewarding. Both films star Joey Wang, both are ostensibly supernatural tales with political subtexts, and both are grounded in the madness of the Cultural Revolution. In **RED & BLACK**, an ancient supernatural evil (the Blood Demon) manifests itself in historical events such as Japanese massacres of Chinese citizens and the purges of the Red Guards. Lam Ching-ying and Tony Leung Kar-fai survive the latter as rival sons (one of whom is adopted) of a Red victim. Lam is gifted with supernatural abilities (surprise!) and together they become embroiled in battling the demon in a plot that borrows from the *CHINESE GHOST STORY* films as well as *THE OMEN*. The characters undergo drastic motivational changes for no apparent reason and the plot is far from logical, yet the ambitious attempt to make a socio-historically relevant genre film elevates this to another plane entirely. The acting is uniformly commendable, including Wu Ma as a self-serving coward who becomes a leader by selling out everyone in the village. A good film to show to naysayers who claim that HK popcorn films have no political relevance.

On the Japanese front, we'll start with flavor of the month Takashi Miike and his astonishing **VISITOR Q**. This is the type of movie you don't see every day. Any day. Ever. Miike presents a family so unbelievably fucked up that one can't help but laugh. The introductory scene, a protracted sex act between dad and his whore daughter, is presented as a homemade sex vid; it's ugly, it's unglamorous, it's uncomfortably visceral. Immediately afterward, odd and unexplainable events begin to occur, leading the viewer straight out of docu territory and into a bizarre world of sadomasochism and extremely copious ejaculations. Son is the victim of bullies. Dad thinks that's great, and wants to videotape his kid's humiliation. By the time we get to the firehose spray of mammary milk and the backlog of corpses, the movie has entered another plane entirely, a surreal never-neverland where comedy and insanity not only go hand in hand, they're synonymous. The film is available from our neighbors at www.pokerindustries.com, still the finest doubleclick on the web for Asian cinematic weirdness at affordable prices. The same cultural archaeologists also sent me copies of the **ALL NIGHT LONG** series, a highly regarded trio of flicks centering on rape and revenge. The first twists the *DEATH WISH* scenario in bold, ambitious new directions, as three young losers bond after witnessing a random killing. Planning a party, they each try to drum up dates, encountering various degrees of frustration and degradation as they are mocked and humiliated by the opposite sex. Only one manages

to find true love, and when she is savagely raped by a pack of antisocial sadists, the three losers set out to wreak bloody vengeance. Needless to say, things don't go as planned, and nobody escapes unscathed. The second film (also known as **ATROCITY**) begins more or less where the first ended, with a depraved gang torturing boys and girls and shaking them down for protection money. The sadistic leader takes a fancy to one young victim and invites him home to meet his pet, a girl raped and tormented into a beastlike, subhuman state, and he invites his guest to help torture her. If the first film was a fairly conventional revenge flick, part 2 is something entirely other; shorter, tighter, meaner, an examination of the sickest side of human behavior that makes **LAST HOUSE ON THE LEFT** look like **LITTLE HOUSE ON THE PRAIRIE**. The nasty, ugly violence escalates of course, and by the end the corpses are piled up like firewood. Tagline from the box: "offensive vicious nihilistic extreme." The third film (aka **FINAL ATROCITY**) strives to be even weirder, featuring a protagonist who collects bugs off pest strips and pubic hairs off the beds in the love hotel he cleans for a living. In addition to a similarly demented collector of garbage, he meets and develops an infatuation for a schoolgirl and encounters, you guessed it, a monstrously sadistic gang of young thugs. Once again the film is filled with images of human decadence, depravity and degradation, but despite the tagline ("psychotic emotional pestilence"), it fails to reach the disturbing depths of part 2. **NAKED BLOOD** is a striking sex sickie centering on a drug called "my son" that seems to lube the masochism nodes, in a gruesome parallel to **THE TERMINAL MAN**. Pain becomes pleasure, as evidenced by the dear girl who stabs a fork in her own eye, yanks it out and eats it. Yum. **ANDROID OF NOTRE DAME/MERMAID IN A MAN-HOLE** is a double-feature on one DVD, pairing two films from the **GUINEA PIG** series. A midget doctor. A naked female corpse. A disembodied head kept alive on a table. Disembowelment. Torture. **ANDROID**, aka **GUINEA PIG 2**, is pure exploitation, mixing horror, sci fi and sex. What sets it apart from countless cheap American flicks rewriting **FRANKENSTEIN** with similar elements is that the Japanese version is played entirely straight, without laughs, making it even more absurd and enjoyable, very much like **THE BRAIN THAT WOULDN'T DIE**, for example, but with extreme gore. **MERMAID** is considerably weirder and more idiosyncratic, an aggressively surrealistic depiction of a depressed, widowed artist who finds a wounded mermaid stranded in a sewer and takes her home, only to watch her melt and fester and explode in a shower of pus, fluorescent colors and slithering things. That's about it in the way of plot, but director Hideshi Hino manages to keep it bizarrely interesting, a one-hour traffic accident of unique and creative gore. **VERSUS** tells a refreshingly original tale of yakuza, zombies and samurai, combining all your fave Japanese genres into one fast-paced tale filled with gruesome violence. Gangster punks encounter triplecrosses in a remote section of woods where death is only a temporary inconvenience. Put a bullet through a cop for example and by the time he hits the dirt he's already a zombie. With evocations of Raimi (and feng shui), it's cheap but hyperactive and hyperstylish. Letterboxed with non-programmable subs, the all-region import DVD is funny, imaginative and tremendously violent. **ZIPANG** is another multi-genre entry, a fantasy samurai adventure that is at the same time a genre parody – all genres, any genres, swinging from a one-armed, one-eyed swordsman to **JAWS**, while the freakish lead characters seek a monumental treasure in the mythical land of Zipang. Think Jodorowsky making a deadpan period comedy. Think Tsukamoto deconstructing **ZU WARRIORS OF THE MAGIC MOUNTAIN**. Endlessly inventive, it features a host of memorable characters and extended, well-choreographed fight sequences. The film is available on all-region PAL DVD from www.paganfilms.com, a UK company affiliated with that acknowledged master of all things psychotronic, Pete Tombs. Pagan has also done the world a service by releasing a DVD version of Seijun Suzuki's amazing **GATE OF FLESH**, a true masterpiece of post-war Japanese prostitutes and lowlife grifters living in the shadow of an American military base. Although directed in a nominally straightforward manner, the film plays typical Suzuki visual games with the color-coded whores and slips into surreality on occasion, with a dark and mean plot that barely masks the allegorical subtext. Be sure to check out Pagan's other intriguing releases, as well as additional projects from the esteemed Mr. Tombs at www.mondomacabro.com.

Here in the states, we've been blessed with a new video distributor searching the archives of Japanese "pink" films and releasing some of the most interesting entries on DVD. Screen Edge ("nothing like Hollywood") have released

four short Japanese films as of this writing, all featuring non-programmable subs and supplementary biographical material on the pink phenomenon and the individual filmmakers. Together they paint a picture of ambitious, iconoclastic young artists with personal agendas to pursue, and the smarts to know that by incorporating sex into the package they can secure at least limited financing and theatrical release for their cinematic visions. **THE DREAM OF GARUDA** is by far the sexiest of the lot, depicting a relationship that involves a girl working in a "soapland" – sort of like massage parlors where the employees use their naked bodies as sponges to scrub customers clean. I'm not sure I'd have understood the plot without the liner notes, which explain that a paroled rapist, infatuated with his victim, finds her working in a soapland and living a debased existence. The look and feel of the film are incredibly raw and gritty, shot largely in static longshots (even the sex scenes), making for a disturbing view of psychologically imbalanced lowerclass losers. With hot, soapy sex. As an aside, I'd love to see the 1993 film in director Zeze Takahisa's filmography, **THE FART OF A MONK**. **TANDEM** is also shot in as neorealist a manner as possible, on perhaps the grainiest film stock available. Taking a decidedly pessimistic view of relationships, it tells the tale of two men who meet in a coffee shop and relate their personal stories of cuckoldry, rape and molestation. Although they seem to despise one another, they leave together and soon their love(less) lives have switched. Director Toshiki Sato tells the tale largely in images, nonlinear and disconnected, creating a mood of anxiety and unpleasantness that is far more important than the actual plot. **NO LOVE JUICE** (**RUSTLING IN BED** on the actual print) is another low-key, naturalistic film with virtually no music and little dialogue but lots of softcore sex taking place in dark, dingy rooms. A character study of an older woman abandoned by her fiancé and embroiled in a fling with a young stud, it is well-crafted, perceptive, and mildly interesting, albeit easily the slightest film of the batch. **SEX FRIEND NUREZAKARI** (3 BALLS, 1 STRIKE on the



Billy Chung

print) is by contrast the pick of the litter, a bizarre, unconventional tale of aimless youth and unsatisfying relationships, featuring some welcome comedy and an entirely unpredictable storyline. Unlike the other entries, the sex here is largely incidental to the tale of a young couple whose mundane existence takes a strange turn when an old friend briefly pops in and out of their lives. Setting out to return the cellphone he left behind, they encounter another young couple videotaping themselves having sex in the woods, and together the four hit the road, ultimately to discover that they are pursuing a ghost, who subsequently enlists them in a baseball game. It's strange, it's amusing, it's unique, it's a good introduction to the pink underground. Screen Edge caveat: the menus are all incredibly slow and the timecode on at least some of the DVDs are screwed up, jumping to random numbers at the chapter stops. **TOKYO MAFIA** is a series of four films that are being released stateside in individual installments before a late summer release as a box set. I've seen only the first and it alone contained more characters and story than I could digest in a single sitting. Initially piling on the incidents at an undigestible clip, it settles down after a while and tells an interesting story of intergang rivalry between different mobs (including a Chinese contingent). Naturally there are manipulations and deceptions, and best of all, a plenitude of over-the-top violence, with body parts flying and blood spraying. Call it the Gorefather. I'm looking forward to future releases.

As for Euro crime, let's take a trip back in time to the granddaddy of all international supercriminals, **DR. MABUSE THE GAMBLER**. Made by Fritz Lang in 1922 and released in two 2-hour installments, it's a genuinely epic achievement that holds up incredibly well even today, in part due to Lang's postmodern pessimism and visionary techniques, and in part thanks to the remarkable commentary track by historian David Kalat (author of the excellent book **THE STRANGE CASE OF DR. MABUSE**). Kalat has clearly done his research, and provides detailed information on the contemporary social unrest that backgrounds the story, the devaluation of German currency and the various subtexts of the story, as well as offering biographical sketches of the actors and personnel involved in the film. In short, it's the best commentary I've ever heard on a DVD. But the reason to buy is the film itself, an engaging and expansive thriller about a master criminal who utilizes countless disguises and a network of agents in his nefarious plots. Although the film is episodic and contains its share of cliffhangers (don't expect any kind of resolution at the end of part one), it's far from the popcorn serials cranked out for American audiences. Rife with hidden rooms, trap doors, underground tunnels and false fronts, it is simultaneously an incendiary indictment of contempo-

rare social problems and politics, stirring directed with rich imagery. Mabuse returned in 11 more films over the years (including unofficial sequels). **DR. ORLOFF'S MONSTER** was one of numerous sequels to Jess Franco's 1962 hit, **THE AWFUL DR. ORLOFF**. Made in 1964, it's nicely shot in atmospheric B&W with quick references to Franco faves (Clouzot, Chaplin) and more than its share of darkened hallways, skulls, cobwebs, labs and lightning. Called **LES MAITRESSES DU DOCTEUR JEKYLL** in the credits (which list director "Jess Frank"), it tells the tale of sweet young Melissa who travels to a remote castle to visit her Uncle Conrad and Aunt Ingrid – you know, the one with the nervous condition. Something happened here years ago, something involving infidelity and fratricide, and Conrad now uses ultrasonic transmissions to control a "robot" (basically a riff on Caligari's somnambulist) who looks amazingly like Melissa's dead dad. Just to keep the plot percolating, the robot slips out on occasion to murder naked women, like the beauty in the bathtub or the stripper at the sleazy, smoky nightclub where none other than Jess Franco plays piano. Thoroughly entertaining, with DVD extras including alternate versions of all the nude scenes. **ORLOF AGAINST THE INVISIBLE MAN** was one of several ripoffs of Franco's beloved character, this one directed by Pierre Chevalier in 1970 and starring the original Orloff, Howard Vernon. At just a shade over 75 minutes, it's incredibly boring, with tepid acting and directing and insipid (dubbed) dialogue. "I've created a man, a creature you cannot see... because he's invisible." Periodic gratuitous nudity helps to break the monotony, providing the best moments of the film when the doc punishes his backstabbing maid by giving her to the I-man. In a standout scene that should be studied (and imitated) in every acting class, the maid writhes naked in the hay, suffering invisible assault. The doc's loony daughter is ultimately revealed to be not a natural redhead when the invisible man (actually an invisible

gorilla) goes haywire and strips her after setting the castle afire. The DVD includes alternate clothed versions of all the nude scenes. **LA BETE** was initially conceived as part of Walerian Borowczyk's inexplicably overrated **IMMORAL TALES** (available from Anchor Bay) but excised in order to expand it to feature length and thereby create one of the most taboo-busting films in history, a picture that one could get arrested simply for watching in certain countries. Beginning with close-ups of randy horse penis and vagina, leading up to an equine fuck that is reprised continually throughout the film, it is most certainly an animal porn flick. At a castle populated by decadent aristocrats, women masturbate in close-up with a rose or a bedpost; a priest fondles his young acolytes, a choirboy and "organist"; sex occurs both interracial and interspecies. The film only hits its stride when the lady in regalia follows a young lamb into the woods while jaunty harpsichord music plays, only to find that lambie has been turned into lambchops by The Beast, who proceeds to chase milady through the foliage, ripping off her layers of clothing, performing mid-air cunnilingus, and spurning repeatedly from his monstrous erection. Great last act, with a surprise denouement. Shame about the first hour. **WOMEN IN FURY** is a prototypical women-in-prison flick featuring topless catfights, lesbian guards, murder, drugs and beheading. Introduced as a true story, it features an innocent girl imprisoned for her brother's crime and forced to suffer the inhumanity of life among other females. Heroine Angela is quickly adopted by a tough, fat, black woman, while the bad girls spend their nights trying to make Angie's life as difficult as possible. Nicely atmospheric, it takes place in a decrepit third-world jungle jail replete with peeling paint and crumbling brick walls. Ultimately several of the girls escape in a violent jailbreak, forming an uneasy alliance when they discover that the men outside the prison are even worse than the women inside. Loads of fun, the film fulfills all three requirements in the WIP regulation book: good-looking women, frequent nudity, and increasingly ugly situations. **LE MAGNIFIQUE** stars Jean-Paul Belmondo in a film that has been accurately compared to **AUSTIN POWERS**, with the significant difference that this one was actually made in 1973. An enormously amusing spy satire, it was directed by Philippe De Broca and features super-agent Bob St. Clare, a cool, suave, foolishly dressed lady-killer who can gun down a dozen men with a single bullet. Beginning with a take-off on outlandish



Bond situations ("he was devoured by a shark in a phone booth"), it escalates into an astonishingly violent adventure, with a waterfall of blood cascading down the stairs during one shootout, and a villain getting his brains quite literally blown out of his head (they land on a plate). At about the 20 minute mark, the story takes a sudden shift when we are introduced to writer Francois Merlin (also played by Belmondo), author of "The Maltese Pigeon" and creator of superspy St. Clare. In a plot device borrowed decades later by **DR. WAI**, Merlin is racing to complete his newest St. Clare adventure, and whenever he encounters adversity in his real life (an argumentative plumber, for example), the character shows up as a villain in the St. Clare story, while Merlin's gorgeous neighbor (played by Jacqueline Bisset) joins St. Clare in romance and adventure. It's a clever conceit that makes for a tremendously enjoyable film which has only improved with age. **LE PROFES- SIONNEL** again stars Belmondo, again as a super-agent, but this one's anything but a comedy. Covert assassin Commander Beaumont was sent to Africa two years ago to kill a dictator, but he was captured, and anyway, government policy has changed since then and the dictator has now become an ally. Beaumont was written off by his government. Well, now he's back, escaped from the work gang in a high-caliber confrontation, and he's not only out to take revenge on the people who sold him out, he's gonna finish his mission and kill that damn dictator too... simply because he can. The cops, led by sadistic rival Rosen, are out to make life miserable for Beaumont and anyone who knew him, including his wife, who is tortured by exposure to a lesbian in a bathtub. Beaumont however is always a step ahead, and sets up a game that pits the government's left hand against its right. Along the way, he engages in a car chase past the Eiffel Tower that's more like a demolition derby. "One moment of tenderness," he advises one of his women, "hours of itching." Thoroughly enjoyable.

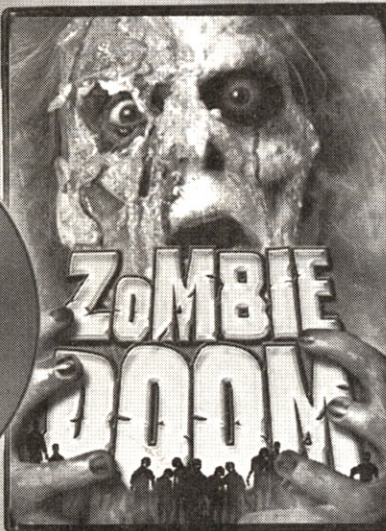
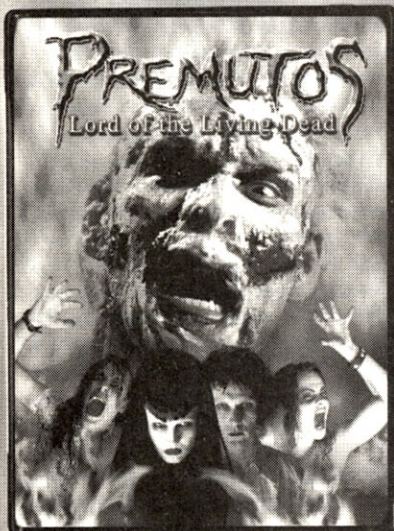
And because every once in a while, simply by accident, an enjoyable movie is made here in America, I'll mention **SURRENDER DOROTHY**, a gender-bender about two despicable New Yorkers who hate themselves, hate each other, hate everything. One's a slacker with a job. One's a slacker without. The one with the job lets the other stay in his apartment, but the price is that jobless has to do the dishes. While wearing a dress. And pretending to be a woman. In every way. A window into a psychologically fucked up relationship, it builds brilliantly, with an intelligent script and letter-perfect performances. Then it slows up, winds down, belabors the obvious. By the final moments it has

clearly hit a dead end, and even the director in his commentary admits that the ending is unsatisfactory. As it stands it's a smart, entertaining Lower East Side character study. It could have been much more. **A NIGHT TO DISMEMBER** was Doris Wishman's misguided attempt to make an H.G. Lewis-style gore flick. The film is admittedly an incoherent mess, yet one that has been entirely redeemed by DVD. In the commentary track, Doris and her regular cameraman Chuck (C. Davis) Smith insult one another constantly while explaining the reasons for the odd story and narrative leaps. Shot in part at Wishman's house, the film was delivered to a processing lab that subsequently went under and the negatives were lost, forcing the filmmakers to assemble the final release version largely from outtakes. Starring hardcore legend Samantha Fox, the film is dopey and disconnected and amateurish, yet a wholly rewarding viewing experience with the commentary. All hail the power of DVD... Bringing up the tail end of the column, I have to mention that of my fave TV shows of all time – many of which have shown up on DVD – the one that makes me happiest is **PETER GUNN**. Craig Stevens is Cary Grant, I mean Pete Gunn, the jazz detective who spends his nights in the beat hangout Mothers or getting beat up by thugs. He's got a doll named Edie and constantly spars with Lt. Jacoby, a cop who's both friend and rival. Blake Edwards created and frequently wrote and/or directed, while Henry Mancini provided the deliciously cool music that influenced every single spy and cop movie or TV show that ever followed, including James Bond and Mission Impossible. Gunn was Mike Hammer meets Thelonious Monk. Gunn was the closest that middle America ever got to a 2AM jam session in a Greenwich Village basement. Gunn was the hippest. Gunn was the most. He still is.

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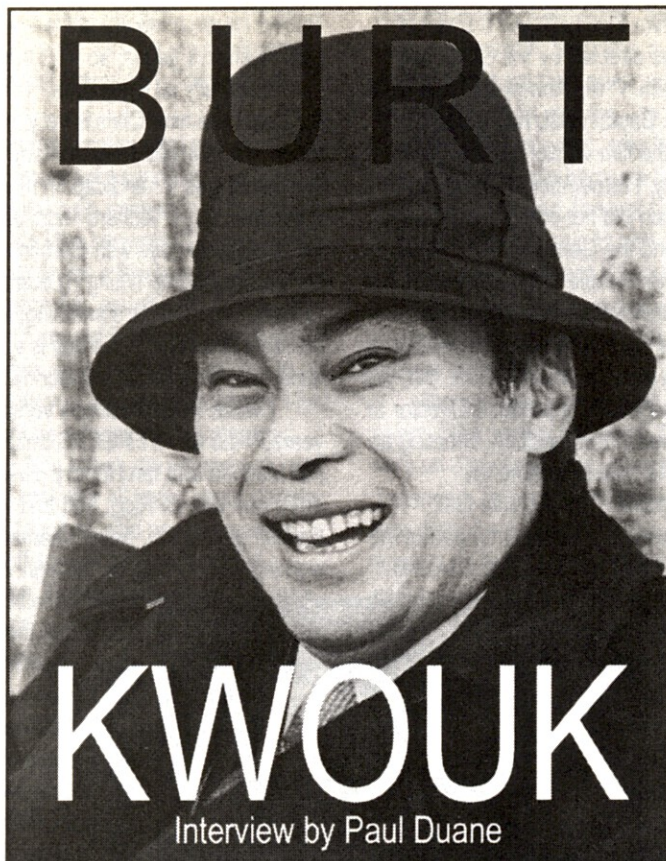
Burt Kwouk (pronounced "to rhyme with cock," as he tells me) is a familiar face around Soho, in London, and it was there that I interviewed him, in the atmospheric surroundings of his club, Gerry's. "I've always been based in London. I like it here. I got married, put down roots." Burt Kwouk was born in Manchester. "My family is a wealthy Chinese merchant family, and I was born in Manchester in 1930 simply because my parents happened to be travelling around Europe at the time. My father wanted to build some textile factories in China and, Manchester being the center of the textile world in those days, he went there, and brought his wife with him and she obviously said something like 'I've got to get rid of this!' So I was born, in Manchester, in 1930. By 1931 I had been taken back to Shanghai. I lived in China till

about the age of 17, in 1947, when I was sent to the US to get an education, which accounts for the peculiar way I talk. My first language was Chinese. By 1949 China had become a Communist country and my father wrote to me, 'Don't come back, they'll fucking shoot you!' so I never went back. Then, about 1955, '56, I came drifting over to Britain. If anybody had said, 'Burt, you're going to be an actor,' I would not have believed them. I had no intention of being an actor. It's something that kind of happened. I arrived in London and ran out of money. I did all kinds of work.

"The cars were smaller, the people were smaller, the steaks were smaller... but I got by. One of the jobs I did was extra work. That got me into the studios, and I got interested in the acting process. Then I got lucky. Don't forget that in those days, the middle 50s, certainly in London, there were very few of me around!

People's reaction to me was..., in those days I sounded terribly American. In London, this puzzled people a bit. The fact of my being Chinese..., you see, Britain is used to people from what used to be the Colonies turning up in this country. Being Chinese had a slight novelty value, and the majority of Chinese here were passing through, a transient population. Somebody like me who was going to stay was pretty unusual. I never ran into any overt racist stuff. Maybe some people didn't like me, but I don't think that had anything to do with my being of a foreign persuasion. It had to do with them not liking Burt Kwouk. That's perfectly legitimate, y'know! (Laughter).

"Here, at that time, any character, any role east of Suez was played by either an English actor or an actor from 'mittel-Europe', Czechoslovakia, Poland, you know, who had a slightly foreign look about them. For instance my great mate Herbert Lom, in the 1950s, played the King of Siam in *The King and I*. Herbert comes from



Czechoslovakia. But he has that look of being from somewhere out East. Apart from that, there wasn't anybody. That's where I was lucky. You see, educated Chinese in those days did NOT become actors. They had proper jobs. My peculiar, rather universal global educational background allowed me to deal with the subtext of a script. I had the right mindset. I can't claim credit for that. This is getting very serious, for Christ's sake." Paul: "It's very interesting stuff." Burt: "It's all shit." (Laughter).

Kwouk's first listed credit is the TV comedy series *HANCOCK'S HALF HOUR* (56) starring Tony Hancock and Sid James. "I think I did something before that, I can't remember what the show was called, but the comic was called Charlie Drake. One of the reasons I did the *HANCOCK* show was that they required someone who could

speak Chinese properly. I think Hancock and Sid James won a newspaper competition and got a prize, I think they won a lifetime supply of rice or something. (Chuckles). So I went and presented it to them..., whatever. I don't mean this pejoratively but I have to say that he (Hancock) wasn't totally sober all the time. He was a pro, but he had to have alcohol input before he could punch it out. Sid, on the other hand, was ... speakable to. In those days I was being a film extra and doing these TV jobs, busking around." Note: comedian Charlie Drake was featured on several mid 50s TV series.

Kwouk's first feature role was in *THE INN OF THE SIXTH HAPPINESS* (58), a major Fox Cinemascope feature directed by Mark Robson and starring Ingrid Bergman. Tsai Chin was also in the cast. "When people say, 'What's your favorite film, Burt?' I say, well, the first of anything is your favorite, you know, woman, whatever, and that was the first job I had where I had featured billing, dressing room with my name on the door, I had a stand-in! People said 'Mr. Kwouk, when you're ready,' instead of 'Hey, you!' It was shot in MGM Elstree, which no longer exists, and up in North Wales. We were all supposed to go to Taiwan to shoot it. We got passports, shots... then the Chinese government, well, the Taiwan government, didn't like the script. And Gladys Aylward, the lady on whom the film was based, didn't like the concept. So they chose to go to North Wales. Which has a different ambience... It's all an illusion, anyway, for Christ's sake, movies. Mark Robson taught me a lot. I was about to be shot by the Japanese army, I was panicking and doing all kinds of stuff, and he came up to me and said quietly, 'Burt, do nothing. Let the music do it for you.' This opened up a whole area to me which was - you are being supported by props, costume, make-up, other actors, the set etc. - let it all work for you! Robson had been a prop man. He came up through that whole hard Hollywood thing."

The controversial '59 Hammer film **YESTERDAY'S ENEMY** was set in Burma during WWII. It was directed by Val Guest and starred Stanley Baker and Leo McKern. Philip Ahn played a sadistic Japanese colonel but Baker's British Captain also has innocent locals shot. "I did the television and the film versions of **YESTERDAY'S ENEMY**. I was Japanese army. I remember it was about a British war crime. In those days, Britain did not commit war crimes. War crimes were for the Japanese and the Germans. (Chuckles). It was perhaps a bit too early for its time. People didn't like the idea of British soldiers behaving badly. The telly version was done live, produced by a famous lady called Chloe Gibson." Paul: "Who ended up moving to Ireland, and setting up the Irish TV station!" Burt: "Ah, you know about Chloe! Very few do. A tough lady, a producer/director at a time when there were very few ladies in that position, directing an all-male cast..." Columbia released the feature in America.

A small role in **EXPRESSO BONGO** (PV#35), with Cliff Richard, also by Guest, followed. "By then I had become part of the Val Guest repertory company. I think I had one line in it. Can't tell you much about it." **DANGER MAN** starred Patrick McGeehan as NATO spy John Drake. The series became **SECRET AGENT MAN** in America and the character was later revived in McGeehan's **THE PRISONER**. "In those days (Sir) Lew Grade was making lots of TV half-hour shows, set in different parts of the world, and in the Far Eastern ones, I tended to turn up. Pat (McGeehan) was great to work with. One of the world's power actors. Big man, big voice, big personality and those extraordinary eyes. They froze you. He's still around working, isn't he? He ran the show. Quietly. Very definite in his ideas. And Lew Grade loved him, of course. I don't know whether that feeling was reciprocated, but... (laughter). He had a Guinness now and again. I knew Lew Grade. He wanted to be Louis B. Mayer! A lot of nasty things have been said about him but, at the time, showbiz in this country was the Grade family. Theatres, TV, movies... Movies were Lew's downfall, I'm afraid. He was a showman. I worked for him a lot."

VISA TO CANTON (60) was directed by Michael Carreras and starred Richard Basehart. **TERROR OF THE TONGS** (61) starred Christopher Lee. Both were color Hammer films that were released in b/w by Columbia in America. "In those days, Hammer did their pictures at Bray, which was a lovely studio to be at. Only had room for one picture at a time, so you couldn't go around visiting everybody. Chris was in his post-Dracula phase. This was his first essay at a Fu Manchu character, which he went on to play in a series. Chris was... Chris. Tall, imposing, big voice. It was fun, directed by an old mate of mine called Anthony Bushell, who had been very successful playing British Army officer parts. Tony's big claim to fame was that he was 2nd Unit director on Olivier's **HENRY V** (45). I can't remember much about the picture except that I get killed early on." Like Fu Manchu, it was a traditional "Yellow Peril" drama. "If I had objected to them, I would never have become an actor. I don't notice a lot of Jewish actors refusing to play SS officers. Pacino, sometimes he plays a gangster, sometimes he plays a cop. (Does

Pacino impersonation.) Is there — a **PROBLEM** — there? I mean, they're always Italian, so — (Laughter).

"Basically all Chris (Lee) wants to do is talk about his golf. That's his bag. I like him. Chris is very, how shall I put it, aware, of how much of a struggle it was for him in the early days. Because it was. His height was a handicap. In those days a lot of leading men were quite short guys. Richard Todd, Johnny Mills... y'know. And they don't like having tall guys with them in a movie! Because they don't want to do that 'looking-up acting'! (Laughter) I don't know exactly how tall Chris is, he's 6' 5" or something, and on camera, if you're doing a two-shot close-up, if one guy is very tall and the other guy's very short, you have to put somebody on a platform to get the shot."

Kwouk was on various versions of **THE AVENGERS** over the years. "I did an **AVENGERS** before there were any women in it! With Pat Macnee and Ian Hendry. Then I did one with Honor Blackman. Then one with Di Rigg, and that was it. Macnee was relaxed, easy, English gentleman, never seemed to be trying, never seemed to be working. Just sliding on through, doing it. There's that English attitude that to be really good at something, you

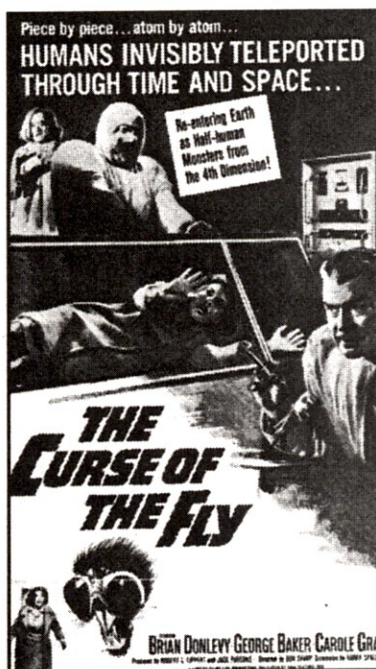
mustn't try too hard. The gifted amateur, you know." Kwouk's third **AVENGERS** episode was **The Cybernauts** (66) with Michael Gough.

SATAN NEVER SLEEPS (62) was the last film directed by Leo McCarey "That was a picture with William Holden and Clifton Webb. All dead now, for Christ's sake. Everybody I've worked with is! (Laughter) That was a fun picture to do. Holden was a slightly underrated actor, to me. He always had enormous credibility, whatever he did. Leo McCarey was a very old-fashioned director. I think by then he realised he was coming to the end of his time so he kind of... He was not an energised director, which he must have been in his younger days." France Nuyen co-starred.

THE SINISTER MAN (62) was part of the **EDGAR WALLACE MYSTERY TV series**. "Yeah, it was directed by a guy called Clive Donner. Have you ever heard of him? Well, I did that with him, it wasn't very good, one of those 'shoot it in

five days down in Burton Park,' you know. But many years later I got a call from Peter Sellers a few weeks before he died, he says 'Burt, we're gonna do a new Pink Panther picture called 'The Romance of the Pink Panther,' I've got Pamela Stephenson, and Clive Donner's gonna direct it.' And I said, 'What about Blake?' 'Blake's not doing it. We'll get you a script.' Then nothing came of it, he died. That's the only connection I have with Clive Donner, really." Note: Donner's most famous movie is probably **WHAT'S NEW PUSSYCAT?** (65).

Kato, the character that Kwouk is the most famous for, debuted in Blake Edwards' **A SHOT IN THE DARK**, the immediate sequel to **THE PINK PANTHER** (64). "The only thing I have to say about **THE PINK PANTHER** is that when it was first offered to me, I had difficulty finding Kato in the script! And I rang my agent and said, (Cockney accent) "Ere! He hardly says anything, he's got very little screen time, he never stands still long enough for anybody to see who he is. I don't really want to do this." But it was four weeks' money, so I did it. Having done it I thought, 'Okay, nice little comedy.' The fact



that it exploded into all this nonsense took me totally by surprise. Peter (Sellers) and Blake (Edwards) said, 'Oh, we always knew it was gonna be big.' You lying bastards! (Laughter). They had as much idea as I did."

Kato was probably the first international martial arts character. "Martial arts, up till then, had been done very seriously. We took the piss out of all that. Clouseau and Kato both think they're martial arts gurus. In fact, everything they do is a little bit wrong." Kwouk's training was minimal. "Well, I went to a gym for a few weeks. There was Blake Edwards, there was a fight arranger, usually Joe Dunne, his stuntman, my stuntman. We'd stand around in the set. 'What do we fucking do now, guys?' I'd say, 'Blake, where do you want me to fall?' He'd say, 'Whatever, we'll follow you, just go.' (Laughter). I just tried to play Kato like a real guy, not as a funny martial arts guy. He's got this job, his boss tells him 'You attack me whenever...' you know, and you do it for real. Movie real. We all know about double acts who appear to work very well together, and never speak to each other off stage. Peter and I, off screen, got on very well. Sometimes he bored the arse off me. Sometimes I bored the arse off him."

In 1964, Kwouk was also in *GOLDFINGER*, the third Bond movie. "And *THE AVENGERS*, also with Honor Blackman. It was a few weeks later when I walked into Pinewood and she went 'What are you doing here?' 'I'm doing a fucking picture with you, Honor!' *Goldfinger* got his bomb from the Chinese, and I was the Chinese technician who brought the bomb to him. Gert Frobe was an entertainer. Good fun. He was a very jolly, fat German. (Laughter)."

CURSE OF THE FLY (65) was a sort of sequel to the earlier *FLY* movies. "Yeah, Brian Donlevy... who the hell directed it? Don Sharp! I did a lotta pictures with Don Sharp... George Baker... yeah, that was not a very good movie, largely because there was a monster supposed to turn up at the end, and the monster was so un-monstrous, I thought, even shooting it, I thought 'Christ, they could have done better with that!' But then, okay, this is what I've got to work with, I'll work with it. I was a laboratory assistant in that. I'm the world's greatest second banana. I don't do top bananas. I'm one of the great support players. I've had a career a bit like an old British actor who's now dead called Sam Kydd. He never had the good fortune to get something like the *Pink Panther* movies." *THE LOST COMMAND* (65) was directed by Mark Robson. "Yeah, we did *INN OF SIXTH HAPPINESS* together. We went to Spain to do that. It was a story about a French Foreign Legion battalion that had to surrender to the Viet Cong at Dien Bien Phu, and I was the Vietnamese commander who took them prisoner and marched them across the plains. And then that unit got sent on to Algeria to take part in the French thing there. I don't know what happened at the end of it. It was a cameo... it was a good role, I had to stomp about and do a lotta shouting, and allow Anthony Quinn to win."

NAKED ISLAND (65) was a BBC Thursday Theatre presenta-

tion. "Oh, yeah! I liked that. It was a play, done at the Arts Theatre, and on television. Who was in it? Jimmy Bolam... It was about British and Australian prisoners in Chang-yei Jail during the Second World War, and I was the Jap guard. It was written by Russell Bradden, an Australian, who had actually been a prisoner in Chang-yei. I liked the role because he came on several times as a hard guy, and at the end, the war is coming to an end, and he kind of changes, and he says to one of the soldiers, 'We're gonna lose the war, we have orders to kill you all, so run.' And he gives the guy a pack of cigarettes, bows and exits. That was the twist that made the character interesting to do. Slightly unreal, because Japanese guards didn't do that."

Kwouk has been cast as many Asian nationalities over the years. "The writing is crucial. If the language the character uses is very un-Japanese, then it becomes impossible to play him Japanese. I'd then say, 'No, I can't do this. Get somebody else.' If you gave me a script, and the description is he's Chinese, and the speech rhythms are all Japanese, my first instinct is 'This fucking writer doesn't know what he's at.' Nor do his co-writers know what

they're at. By the time I get the script, the director has had some input, so these guys don't actually know... Do I want to say 'Yes, I'll do the job,' then get into a long script conference situation? At my age I think, 'Maybe not.' What I have done, when I was younger, is to take the job, turn up and say, 'Well, uh, that's not very Japanese, guys, do you mind if I say —' Usually they say yeah, 'cause they don't fucking know... (chuckles). But then, my input by now is more than an actor, I'm rewriting my fucking dialogue, which I don't think is an actor's place to... I think an actor's job is to do what he's given and told to do, even if he doesn't want to do it. He should be able, as a professional, to find a way

of doing it. You can alter speech rhythms by altering the pronunciation, or changing a preposition here or there... but major rewriting, sorry, it's not my fuckin' job, for Christ's sake!"

He was Tanaka in *KOROSHI* (66), a color movie from the *DANGER MAN* series. *BRIDES OF FU MANCHU* (66) was the first sequel to *FACE OF FU MANCHU* (65). "Oh, that was Christopher Lee... doing his Fu Manchu bit. Again I was an assistant, getting killed and all that..." Magazines have published photos of topless scenes from this movie, which aren't in the film. "I've got a funny feeling they were just the PR photos. In those days they did different versions. This is the Continental version. This is the Japanese version. Japanese versions have to have a lotta blood. They like gore. Continental versions were tits and ass."

Kwouk played an export manager in Don Sharp's comedy *BANG! BANG! YOU'RE DEAD* (66). "Oh, that I remember, Tony Randall and - what was her name? Senta Berger. She was the German... every few years there was a new Continental girl, and at that time it was Senta Berger. Who had a good career. I became kind of Don Sharp rep company, you know..., they get a script, they



say 'Who're we gonna fucking put in this, we got Schwarzenegger, we got Julia Roberts... Burt Kwouk? See if he's available. How much does he want?' (Laughter). Terry-Thomas and Herbert Lom were also in it. "Was Lom in it? Of course he was. I'd forgotten that. Jesus! And the producer was called Harry Alan Towers. I worked for Harry a lot. One of the world's great... how shall I put it... entrepreneurs... Apparently (years later) he asked Herbert Lom to be in a movie and Herbert Lom seriously considered doing it until he found out that the location was at Chernobyl... at which point Herbert demurred! Wisely, I think... Harry obviously got a financially advantageous deal because nobody wanted to go there. I don't know if the movie ever got made. Well, would you go?"

Kwouk has the distinction of having been in three James Bond movies, two of which were rival Bond movies released in '67. How did he end up in both? "I have no idea. I was asked." He was Spectre 3 in *YOU ONLY LIVE TWICE*, which looks like a massively expensive movie. "It seems like that because of the volcano set, which was built from scratch at Pinewood. That was not an inexpensive item. Also, they used many locations abroad, none of which I was lucky enough to visit. But that volcano was overwhelming. You would walk into the set and just be amazed at its impact." He was a Chinese general in *CASINO ROYALE*, which was directed by many people. Kwouk's memory of the director of his segment is vague.

"Hm... Ken Hughes, I think. I didn't work with any of the Bonds in my sequence. It seems to me that it took a very long time to shoot, but onscreen, if you blink - you'll miss me. It's not a part that I think about very often."

Roles in several international political thrillers followed *THE SHOES OF THE FISHERMAN* (68), directed by Michael Anderson, stars Anthony Quinn (playing a character with similarities to the current Pope) and Laurence Olivier. Kwouk played Chairman Peng. *HIGH COMMISSIONER* (68) was directed by Ralph Thomas. It stars Christopher Plummer and Rod Taylor, with Kwouk as Pham Chimh. Gregory Peck was the star of *THE CHAIRMAN* (69) directed by J. Lee Thompson. Kwouk was Chang Shou. He played character roles in all three. "Well, an actor provides something that the makers of the film can use, and fit into, the rest of the film. For the few seconds that the camera is on you, you are the centre of the universe, but that's only for a little while. And that has to be put into context. And you've gotta give the editor enough material to do something with. Pictures are made in the cutting room."

CASTLE OF FU MANCHU (69) was directed by Jesse Franco. "I have to say I don't remember that AT ALL! Chris did a whole bunch of Fu Manchu movies, which came out of his performance in *TERROR OF THE TONGS* really." It was the last and cheapest of the series. "Yeah, well, budgets always puzzle me. I don't understand about budgets. All I know is, how much am I being paid. (Laughter). An actor like me, to this day, sometimes we do a big-money job. Other times, you do a small-money job. And it doesn't really matter a whole lot. You do what you do. Whether you're pay-

ing me ten thousand pounds or one thousand pounds, you get the same performance."

DEEP END (70) was directed by Jerzy Skolimowski. "Young lad called John Moulder-Brown was in it. So was Diana Dors! And Jane Asher... Yeah. I played a hot-dog seller in Soho and we were on location, and they gave me this hot-dog stand, with all these hot-dogs and buns. So members of the public kept coming up wanting a hot-dog. So I sold them hot-dogs, took the money, put it in my pocket, kept it... and the props guys kept coming up and saying, 'What are you doing with all the hot-dogs?!' (Laughter). I probably made more than my day's fee from selling the hot-dogs! Skolimowski at that time was kind of a hot property, I think. He'd won prizes or whatever. I didn't really know much about it. I was a cameo, a self-contained sequence. It was a rites of passage kind of movie, the young boy discovering the female of the species. But I wasn't involved with any of that so I more or less ignored it."

He was on *JASON KING* (71), with Peter Wyngarde, another cult TV series. "I think I shot somebody in that. I probably got shot as well, I don't quite remember. They were just jobs. In a 45-year career, TV is so quick, it comes and it goes." He played a "scarred operator" in *MADAME SIN* (72), which debuted on TV in America. "Yeah. Stunning cast. Robert Wagner, Bette Davis, Catherine Schell,

Denholm Elliott. Had a nice location in Spain on that. Can't remember what I did. I remember - again! - trying to assassinate someone, and driving a big Mercedes around. I didn't have anything to do with Miss Davis. I spoke to her a couple of times, you know, but I didn't actually perform with her. She referred to everyone as 'Mister So-and-so' or 'Miss So-and-so.' Long time ago for a number of years she was married to an American movie star called George Brent. She always referred to him as 'Mr. Brent.'"



Kwouk, Peter Sellers, and Dyan Cannon
(*REVENGE OF THE PINK PANTHER*)

Ten years after first playing Kato he returned to the character in *RETURN OF THE PINK PANTHER* (74), starring Sellers, Lom and Christopher Plummer. "By the time that picture turned up, I had assumed the Panther was dead and buried. When they said, 'Oh, we're going to do it again' my response was, 'But I'm ten years older!' And their response was 'So's everybody else!' (laughs). That's the one that really took off into the stratosphere. I had no idea it was going to go on to become what it became." The Kato role did not provide much in residual payments though. "No. It's lousy. (Chuckles) I get a few dollars now and again, but don't forget this was in the nineteen-seventies, when residuals for British cinema actors didn't exist. Sellers and Blake Edwards had a wonderful love-hate relationship. At the end of every *PINK PANTHER* they both said 'I'll never work with that cunt again!' A year or two later, back again."

By the second or third *PANTHER*, the money was neither here nor there. But doing them gave them the muscle to make demands. Peter got *BEING THERE* (79) made on the back of Clouseau."

Kwouk was in the original *ROLLERBALL* (75) as a Japanese doctor. "Oh, yeah, James Caan. Norman Jewison, one of the great directors. Very quiet. He makes a huge diversity of different kinds of

film. There's no such thing as a specific 'Norman Jewison-type' film. He does everything! A wonderfully understated director.' **GIRLS COME FIRST**, from the same year, was a sex comedy by Joe McGrath (**THE MAGIC CHRISTIAN**), who had been one of the **CASINO ROYALE** directors. "That sounds like a rude movie to me... Probably a soft porn, I don't remember."

THE PINK PANTHER STRIKES AGAIN (76) was the second in the popu-



Peter Sellers and a frozen Kwok
(**REVENGE OF THE PINK PANTHER**)

lar revived series. "That was Herbie's picture. But I can no longer tell them apart. They seem like one long twelve-hour movie that took twenty years to shoot!" **THE LAST REMAKE OF BEAU GESTE** (76) was directed by and starred Marty Feldman. "It didn't quite come off. The concept was brilliant. It started off a small picture and they tried to make it an epic. I played a guy called Father Shapiro, who spends his time dressed up as a nun. With a beard. Singing Irish songs. Now,

- | | | | |
|----|--|----|--|
| 56 | On HANCOCK'S HALF HOUR | 76 | THE PINK PANTHER STRIKES AGAIN (MGM) |
| 57 | McCREARY MOVES IN (series) | | THE LAST REMAKE OF BEAU GESTE (MCA) |
| 58 | THE INN OF THE SIXTH HAPPINESS | | THE STRANGE CASE OF THE END OF CIVILIZATION |
| | YESTERDAY'S ENEMY (BBC series) | | AS WE KNOW IT |
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| 63 | THE SENTIMENTAL AGENT (TV Series) | 80 | THE FIENDISH PLOT OF DR. FU MANCHU (Warner) |
| 64 | A SHOT IN THE DARK (MGM) | | TENKO (BBC series) |
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| 67 | YOU ONLY LIVE TWICE (MGM) | | SHOOTING ELIZABETH |
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| | On CALLAN (twice), THE SAINT | | On LOVEJOY (twice), |
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| 75 | ROLLERBALL (MGM) | | THE LOST EMPIRE (TV) |
| | GIRLS COME FIRST | | BANZAI (series - voice) |
| | on WHODUNNIT! | | |

this is the comedy of confused expectations. But if you confuse expectations in too many dimensions, it defocuses the comedy and people can't quite get hold of it." **THE STRANGE CASE OF THE END OF CIVILIZATION AS WE KNOW IT** (76) was an hour long comedy written by John Cleese. "This was John Cleese playing Sherlock Holmes and Arthur Lowe playing Doctor Watson. It's disappeared off the face of the earth. Can't remember a whole lot about it. It was directed by an old mate of mine called Joe McGrath. It was a very strange film. I got shot, again, and died... THAT was the longest death scene I ever had! Joe said, 'You're gonna get shot. Take as much time as you want.' That's fatal to say that to an actor. Never say that!"

REVENGE OF THE PINK PANTHER (78) was the last in the series with Peter Sellers as Clouseau. "By the time of **REVENGE**... I began to feel we were repeating ourselves. But it's difficult, because the public doesn't want you to change. We went to Hong Kong for that. They chartered a plane for us, and it stopped in Karachi to refuel. As we flew in to Karachi we were told, 'Nobody get off the plane, because you may not be going to Hong Kong.' Where the fuck are we going then? 'Oh, we don't know, we're waiting for a call from Los Angeles.' Eventually they sent us on to Hong Kong. I don't know what that was about. I didn't ask." Kwouk worked for several directors several times, but which is his favorite? "It would be invidious to name names, but Blake Edwards obviously because I worked so much with him, and we got used to working with each other. He really left me alone. I'd show him something and he would either not say anything, which meant it was perfectly okay, or he would say, 'No, try something else.' Not 'Try this,' just 'Go away and think about it, come back with something different.' (At this point we're interrupted by a woman, who says 'Bye, Kato!' as she leaves.) "She knows perfectly well my name is Burt.... (laughter)" Paul: "That must get a bit boring." Burt: "A lot of things in life are boring. I'm being bored all the way to the bank." (Much laughter).

THE FIENDISH PLOT OF DR. FU MANCHU (80), directed by Piers Haggard, was considered a "bomb" in America. "Yeah, that was the last film Peter ever shot. He played Fu Manchu and Nayland Smith. He rang me, 'Come to Paris for a week or two.' 'What for, Peter?' 'We'll do a joke.' 'Yeah, okay. What do you want me to do?' 'We'll work something out when you get here.' So I go there, I turn up on set, and they want to set fire to me! (laughter) And I said, Peter, you must have known about this when you phoned me! And he said, 'Yes, Burt, but if I'd told you, you wouldn't have come.' Within the year, he was dead. The core Peter Sellers was someone that nobody would ever know about. Maybe his mother knew. Maybe his first wife, Anne. She never talks about it. Apart from being a fucked-up individual, Peter was a perfectionist. Movies are about making compromises. Peter always wanted more, and you'd say, 'Peter, it's great!' and he'd grizzle... People found him difficult. I never did. I don't know why. There was a chemistry, it seems, that worked. I think it's dangerous to analyse too much. It had to do

with the differences in our personalities, though, not the similarities. I think it shows on screen."

TENKO (80) was a hit TV series about English women in a Japanese POW camp. Kwouk played Capt. Yamauchi. "I liked that. Because I grew up in occupied Shanghai during World War II, I was able to play a Japanese officer credibly and, I hope, successfully. Those guys were very different from Japanese officers of today. At the end of the war, my character says, 'My wife and children live in a place called Nagasaki.' Which I like. Hiroshima would have been too fucking obvious! It's almost my favourite role. The writers saw what I was doing and they wrote for me. I showed them the direction in which it could go, and they took it there. Good roles don't come along every day for any actor."

Footage for two Blake Edwards **PINK PANTHER** sequels were shot at the same time. Thanks to outtakes, the late Peter Sellers starred in **TRAIL OF THE PINK PANTHER** (82) in which Joanna Lumley interviews people who knew Clouseau. **CURSE OF THE PINK PANTHER** (83) starred Ted Wass. "Yeah, I did it. **THE TRAIL, THE CURSE**... I honestly don't know why those pictures were made. Apart from the money. But it was a job. Quite honestly, it was



Kwouk and Joanna Lumley (**TRAIL OF THE PINK PANTHER**)

cashing-in time. David Niven was dying. They tried to get all the old people back. Robert Wagner turned up again." Another TV role was on **DR. WHO** in '82. "My Dr Who was Peter Davison. I was told I was to play an android. I said 'What do I know about androids? How do I play an android?' And they said, 'Well, Burt, you just play it like a human being!' In that case, why bother telling me I'm playing an android? Yeah, that was fun. Lots of inexpensive special effects." **MARK OF THE DEVIL** (84) was a Hammer House of Mystery and Suspense TV movie directed by Val Guest. **PLENTY** (85), a WWII drama directed by Fred Schepisi, starred Meryl Streep. "That followed me around. I did it on stage, then the film, then a few years ago again on stage with Cate Blanchett. It was a prestige project, very little money... I enjoyed doing it."

EMPIRE OF THE SUN (87) directly related to Kwouk's experiences in occupied Shanghai. "Spielberg is a great director. And the man who wrote it, J. G. Ballard, he and I are exactly the same age. We were both in Shanghai at the same time. He lived on Amherst Avenue. Our family home was on Amherst Avenue. We never knew each other, we never met, because - although the Chinese and the Europeans knew each other, they never socialised. They were like two parallel cultures. From my point of view, the film and the book are slightly inaccurate. They're seen through childhood memories, and his memory of that time is not quite the same as mine. He was English and I was Chinese." Kwouk played the Chinese ambassador. "Well, some kind of dignitary anyway, who wasn't in the book. What Spielberg said to me was, 'Burt, what you're here for is to explain to the audience the background of the war with Japan.' I don't mean to say that it's inaccurate. The feel is right. There are minor details that I don't believe, like how close the airport is to the

internment camp. The panic stricken crowd riots didn't actually happen in 1941, they happened back in about 1937. Dramatic license. It's only a movie. It doesn't purport to be a documentary. I think it's one of Mr. Spielberg's best movies.

"RACE FOR GLORY (89) was a motorcycle movie made in France and Belgium. I played the owner of a Japanese racing team. It was enjoyable. Just another film. I BOUGHT A VAMPIRE MOTORCYCLE (90) was a jokey thing that came out of a TV series called BOON, with Michael Elphick. The kid in it was Neil Morrissey, and they had this idea of making this picture. I don't quite know what the plot was. They said, 'Burt, come to Birmingham and do a day.' The pay was so small that I said, Ah, don't bother paying me for Christ's sake. If you make some money send me a piece of it. It was a scene where I was a Chinese takeaway guy, and Neil comes in and we have lots of chat, and I said, No. The way you do this is, I do this face (assumes impassive 'inscrutable' expression), and you feature this face, and he doesn't say a word, he just looks. Blank. Which is what they DO in Chinese takeaways. You don't have conversations! Elphick said 'You only did that 'cause you don't wanna learn any fucking lines!'"

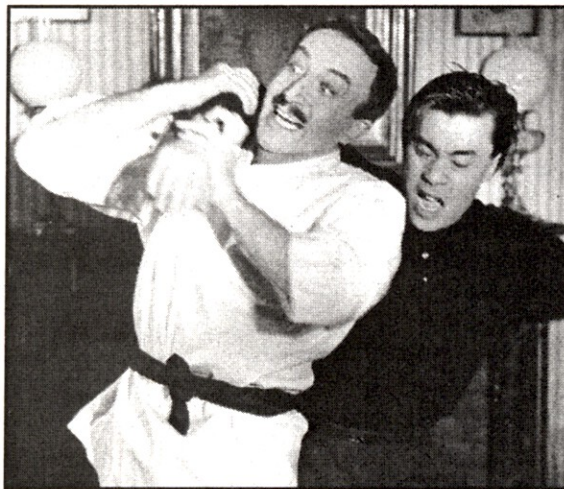
He played General Lu Soong in AIR AMERICA (90), which starred Mel Gibson and Robert Downey Jr. as pilots in Laos. "I didn't like the film very much. It was a big, big, major.... it should have been about all the nasty CIA arms-in, drugs-out. Instead it became a buddy movie. I think maybe somebody lost their nerve. I didn't quite know what to do with the part. Great location - Thailand." Kwouk played a priest in SHOOTING ELIZABETH (92), a Jeff Goldblum comedy, and he was an art collector in LEON THE PIG FARMER (92). "That was one of those 'deferred payment' movies. I'm not going to do any more! (director) Vadim Jean was charming. It was an odd film, something about a Jewish boy on a pig farm." CARRY ON COLUMBUS (92) was the last of the very long series of CARRY ON comedies. "Maybe I shouldn't have done it. (laughter). I thought, Yeah, okay, before I die I've gotta be in a CARRY ON movie! It was not a successful film... How can you replace those people? You can't."

SON OF THE PINK PANTHER (93) was finally the last of that series. "SON OF ... was Roberto Benigni. It was rubbish. Kato was only in it so they could say 'Kato's in it!' It was part of the package. I did some stuff with Benigni, who's very inventive, but he got no direction. I didn't need direction. I'd done it so many times." Herbert Lom and Claudia Cardinale also returned one last time.

SHE GOOD FIGHTER (95) was a Belgian crime/romance. BULLET TO BEIJING (95) was an attempt by Harry Alan Towers to start a new series of Harry Palmer spy films. Most agree that it's

pretty terrible. "Of course! What did you expect? I had a nice scene with Michael (Caine) towards the end of the picture. I did it because I wanted to go to St. Petersburg and look at the Hermitage. I did three or four with Towers I guess. Harry always managed to set up these deals and nobody ever quite knew how he set them up. But, we go and do them. Without entrepreneurs, no films would get made, so I'm grateful to them. Long may they survive."

PEGGY SU! (97) was a romantic comedy. A Kwouk guest role was on the very surreal HARRY HILL SHOW (97). "They almost didn't care what I did... 'Just sing a song.' 'I can sing it better.' 'No, it's

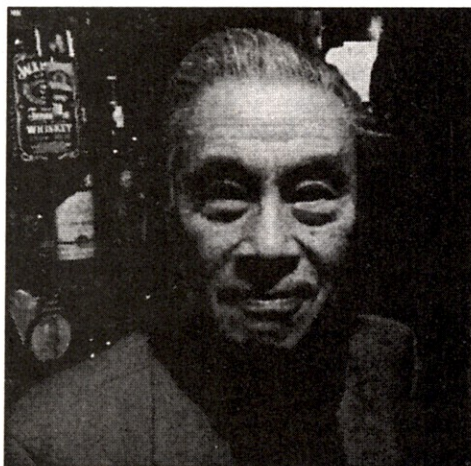


Sellers and Kwouk (TRAIL OF THE PINK PANTHER)

okay, people are going to be astonished that you can.' The joke was, what the fuck's HE doing there? It brought me to a whole younger audience. 'This guy's still alive!' I did a song, a dance, some sketches with Harry. It's a music-hall type show. CHINA DREAM (98) was done in Germany with Jurgen Prochnow. This was a thriller, I played the chief bad guy who commits suicide at the end. Nice role. The picture's probably going straight to video. ARABIAN NIGHTS (00) was one of those Hallmark TV things, shot in Turkey. The guy I had most to do with was Jason Scott Lee. I played the Emperor and my daughter

was played by that violinist, what's her name, Vanessa Mae. She's a good fiddler...!"

After forty some years as an actor Kwouk shows no sign of retiring. He provided another character voice for the series BANZAI (01) and played Uncle Tai in the recent Jet Li movie KISS OF THE DRAGON (01). "It was a good role to play. It's a martial arts film, and I played the one character who was still. Anthony Quinn once



said to me, 'When everybody else is standing up, I try to sit down. When they sit down, I stand up.' That's the old Hollywood ham speaking. Like John Wayne said, 'Speak slowly, you'll get more screen time.' (Laughter).

Does he watch his own films? "No. Some films, I try to make a point of going to see. But, no. Sometimes old films of mine are on television and I don't actually watch them. I've seen them. I don't sit in front of a screen and wallow in my own ego. There ARE movies I will see over and over again. They have names like TWELVE ANGRY MEN, ALL ABOUT EVE, CITIZEN KANE.

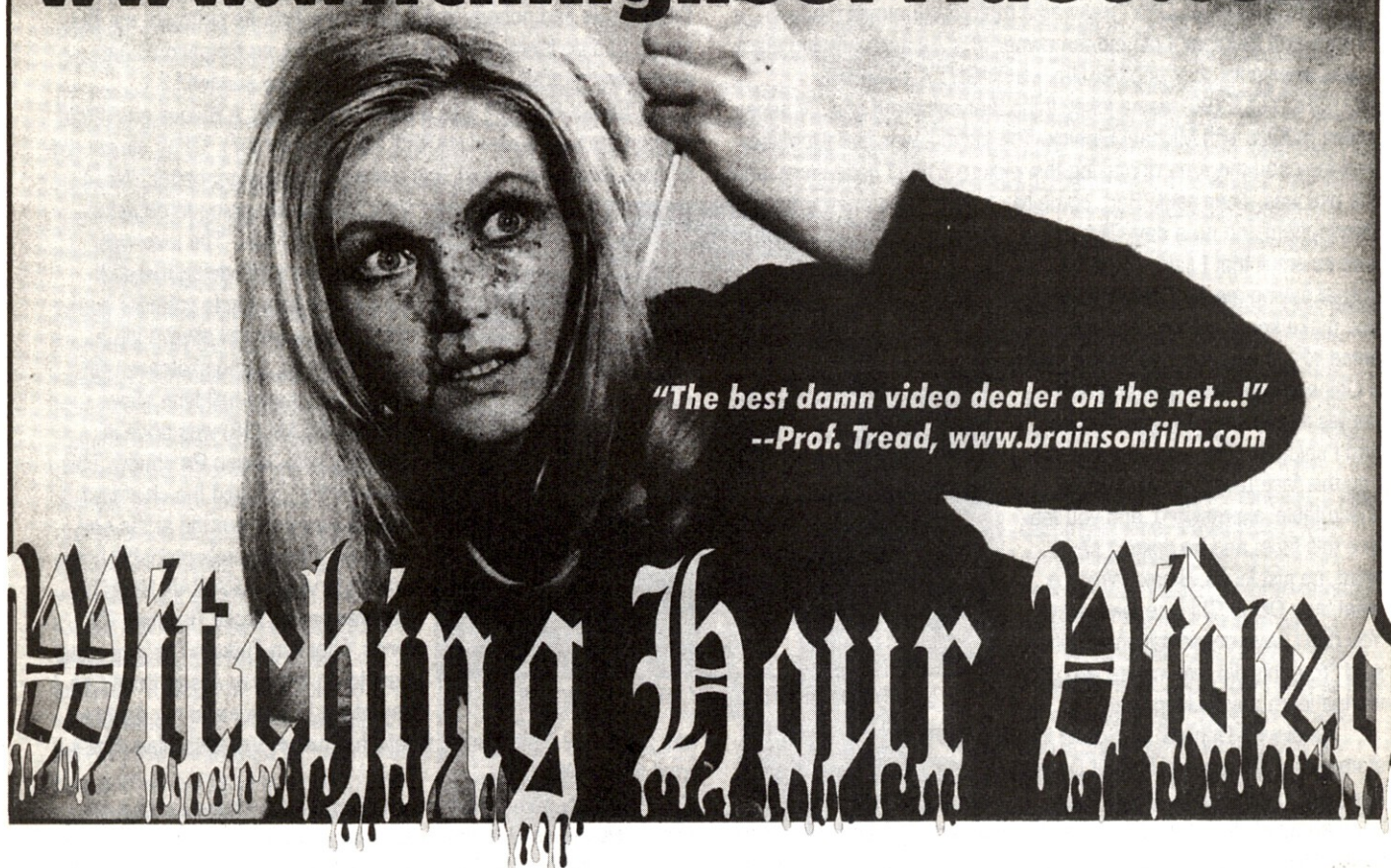
And those low-budget noirs, with actors like Robert Ryan, and Claire Trevor. I love those movies."

Paul: "Any last thoughts before I switch this thing off?" Burt: "After you've had Burt Kwouk, an hour later, you want some more. (Much laughter)."

Thanks are due to Michael Dillon for introducing me to Burt and for facilitating the interview.

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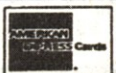
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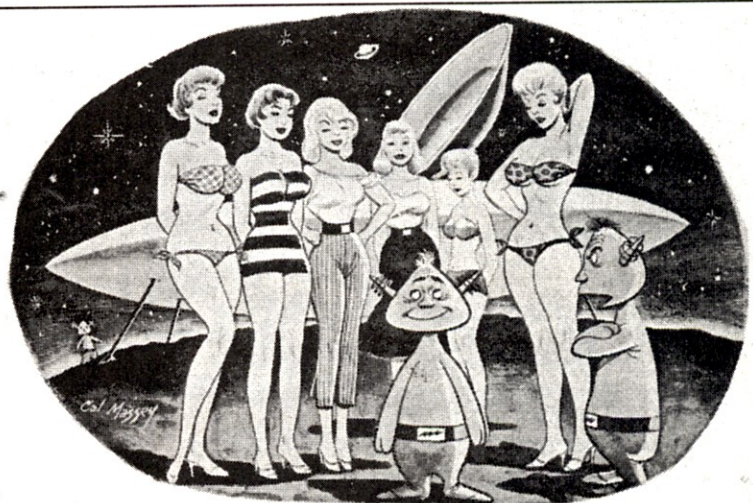
I had heard of After Hours magazine but had never see an issue until Ron Merchant of Lawton, Michigan recently sent me a copy of Vol. 1 #4, the last issue. It costs 50¢ in 1957. It's worth a lot now. Ron sent it for free so I'd like to share part of it with PV readers. After Hours was a short lived Playboy influenced men's magazine from Jay Publishing in Philadelphia. #4 could be called Famous Monsters of Filmland #0 as Editor James Warren turned over 16 pages to



Addict includes pulp magazine covers, "King Leer" FJA starring at a model and a drawing of Forry as a devil! Screamoscope Is Here! uses mostly 50s movie photos and pun filled captions soon to be familiar to all F.M. readers. The special section also includes cartoons and a short story by Arthur Porges. Ackerman, a Hollywood based literary agent, was reportedly paid \$120 for his



contributor Forrest J. Ackerman for a Science Fiction Folio section. Confessions of A Science Fiction



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contributions. Models in the rest of the After Hours issue include Sensational Swede Anita Ekberg (also on the cover), The Lady Eve



(Meyer), "statuesque redhead" Tina Louise (Queen of The New York Artists and Models Ball), and "The One, the only, the magnificent - Bettie Page." The glam photos are sexy and some are topless but no nipples are shown. The extremely influential Famous Monsters Of Filmland ran from 1958 to 1983. FJA recently suffered a stroke. We wish him well.



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Roy Loney

Teenage Monster — California Born and Bred

Interview by John Battles

The Flamin' Groovies, from San Francisco, are completely ignored by most articles and books on the San Francisco scene, while bands that lived nearby, moved there, or just played there for a while get all the praise and attention. Look up just about any famous S.F. band and you'll find that the members were born and raised elsewhere. The Flamin' Groovies started, like so many other great American bands, in public school. Lead singer Roy Loney was born April 13, 1946 in San Francisco. He was singing as a school kid and formed the first version of what would soon become The Flamin' Groovies in 1965.

"It all started with me and Tim Lynch, we'd known each other since the first grade. In Junior High, we started a little group with our friend, Jeff Young, doing mainly Kingston Trio songs. People don't remember how big The Kingston Trio were! They were almost like The Beatles in their time, they were huge, just monstrous. Everything they did went gold instantly, they were just amazingly big, and we were totally big fans." Note: The Kingston Trio (from San Francisco) had 10 top 20 hits from 1958 to '63 and five of their LPs went to #1. "We did that through High School, and then, Jeff dropped out, and me and Tim became a duo. Somewhere along the line, we decided, 'Why don't we try some rock'n'roll?' We were listening to The Beatles and The Stones and stuff, and rock'n'roll was starting to sound good again after that drought, y'know? It was a long drought, after Elvis went into the army, it became pop again, and it was pretty hard to listen to the radio. I couldn't listen to The Four Seasons and stuff like that, it was just driving me nuts! So, we became folkies for four or five years, but then rock 'n' roll started sounding good again. The Beatles and The Stones were playing the same kind of stuff we listened to, so we said, 'Hey, let's try that.' So, we got a hold of George Alexander, we went to high school with him, and said, 'Wanna be in our band?' He said, 'Sure! What do you want me to DO?,' 'Learn to play the bass,' he said, 'No problem!' so that was it. He just picked up a bass and learned how to play it. He was hanging out at the

bowling alley a lot, that was the place to hang out. George was kind of a pool hustler, so he was hanging out at the pool hall part of the bowling alley, where he met Ron Greco, who was a drummer, and a younger guy. We were out of high school and into college, and Greco was probably 15, 16. He auditioned, and we liked him, but we couldn't come up with another guitar player, and one day, Greco said, 'I got this kid, Cyril, why don't I bring him along?' He was even younger, he

seemed like he was about twelve! I think he was actually about sixteen. Basically, he had memorized a lot of The Beatles' guitar solos, but he couldn't play chords at all, but he memorized a lot of the solos and things, so we said, 'Yeah, that's pretty good.' He was a real great kid, we really enjoyed being around him, he was a lot of fun.

At that point, we said, 'Well, let's try this.' We did the audition at Tim Lynch's house, and we played 'I'm Crying' by The Animals, we did 'Tell Me' by The Stones, we did 'Twist and Shout' and 'Long Tall Sally' like The Beatles did it, and maybe 'Around and

Around.' That was all we knew, we were playing on semi-acoustic instruments. I had this twelve string with a pickup, and we had no equipment to speak of. The P.A. went through Tim's parents' stereo! We said, 'Let's do it!' We ended up rehearsing a lot in Ron Greco's garage. We really were a garage band, it was one garage or the other, either Tim's garage or Greco's garage. The thing about Greco's garage that was so great was, where he lived, the teenage girls coming home from school would always stop by and watch us rehearse. Having an audience really made it a lot more fun, cute girls.....They all had a crush on Ron Greco, because he kind of looked like Paul McCartney, he was a really good looking kid, you know. That was great, we always played better when there was a lot of girls watching. We didn't really write, we just tried to learn our favorite records for the most part. We were The Chosen Few at the beginning. After awhile, we dropped that and became The Lost and Found. There's a lot of confusion, because there were several bands



called The Chosen Few. There's some demos and stuff out now by a band called The Chosen Few, and there's a single out, and everybody thinks it's early Groovies!" Note: One group called The Chosen Few featured Ron Asheton, later of The Stooges.

1965 is the year that the San Francisco rock and roll scene really got started. The Beau Brummels and We Five both had national hits, The Great Society (with Grace Slick) recorded the original version of "Somebody To Love" and Country Joe And The Fish recorded a self released E.P. The influential May 14 Rolling Stones show at The Civic Auditorium also featured The L.A. based Byrds and Paul Revere And The Raiders, and the local group The Mojo Men. In 1966, the last ever Beatle show was in San Francisco's Candlestick Park (on Aug. 29). First (obscure, non hit) singles were released that year by The Charlatans (with Dan Hicks and Mike Wilhelm), The Grateful Dead, and Sly And The Family Stone, and there was a second Country Joe And The Fish E.P. On a national level RCA released the first Jefferson Airplane LP. Roy was at the late Skip Spence's first gig playing drums for the Airplane. "Oh, yeah, it was great. We knew him as the drummer for the Airplane. When he quit the Airplane, we were really depressed. Skip was the best thing in the band in a lot of ways, because he was so much fun to watch, he put so much into it. He wasn't a great drummer by any means, but he just put out, he was having a great time and it showed. The rest of 'em were kind of stiff, so when he left, and they brought in Spence (Spencer Dryden), they were still O.K., then, when they lost Signe Anderson, and brought in Grace Slick, we said, 'Oh, forget it, this is the END! These guys are going NOWHERE!' You know, because we loved Signe, and it took a while to get used to Grace Slick... Still getting used to her, to be honest."

After The Chosen Few became Lost and Found they lost a battle of the bands to Butch Engle And The Styx. "We did things like battle of the bands, teen shows at the Y, we were playing Beatles, Stones, Kinks... Then, Cyril and Tim went to Europe, and we broke up for a period of time. During that period of time, we decided that we didn't want Ron Greco to be our drummer. We played an audition at The Fillmore with Greco, and he couldn't hear very well. He was playing the wrong songs half the time. We thought, 'Well, that's weird. You'd think he'd be better than that, you'd think he'd know, or be able to take some cues off of us.' It was mainly that there were no monitors, and he was scared, it was a new thing." Note: Ron Greco would resurface some ten years later as the bass player for the 70s San Francisco punk band Crime! "I'd hate to listen to a lot of our early shows because it was like that, the days before good monitors. I have a tape

of us at The Winterland, and it's amazingly weird, because it's like three different songs going on, three different keys, amazing! It's barely listenable! It's kind of scary when you think about it, but, that's the way it was back then. We were playing off the echo that would come back at us from behind everything. It was weird. I will never play that tape for anybody! We did 'Mystic Eyes' and, of course, 'Gloria' by Them, 'Last Time' by The Stones, we even did some Herman's Hermits, I think. We did a version of 'It's Not Unusual' by Tom Jones at that show. Cyril liked to sing that one for some reason. We did that for a while, it was kind of an oddball arrangement. We did things like 'Brother, Can You Spare a Dime?' I just liked that song, worked it up, made it sort of a 'bloooze,' see if we could get away with it.

"It was (mostly) just parties, teen clubs, that sort of thing. After we broke up, that summer, then got back together again, I think it was George who had been playing with a group called The Whistling Shrimp with

Danny Mihm during the break, and he said, 'We really ought to get this drummer, cause he's really good.' So, we met Danny, and hit it off right away. He was like us, really into the British Invasion stuff, though he was much more of a Blues purist than us. He was an army brat, lived with his folks.

Anyway, he joined up, it went pretty well. I remember the very first place we played, it was a place called Dino and Carlo's, and Danny couldn't make our first show, so the very first Flamin' Groovies show was played without drums! But, he did play the next night. It was very ramshackle back then,

everything was pretty goofy. We barely had amps, you couldn't believe the small little funky amps we were playing through. The guitars were like, Kents, and completely unknown brands from Taiwan and stuff. As we got better, we improved on everything, and everything got better as we went along."

The classic Flamin' Groovies line-up was in place by the Fall of 1966: Roy Loney (lead vcl., gt.), Tim Lynch (lead gt., vcls.), and George Alexander (bass, vcls.), all born the same year, Cyril Jordan (lead gt., vcls.), and Danny Mihm, who towers over the others (percussion). The next year they recorded the *Sneakers 10"* LP in a few hours, had 2000 pressed and released it on their own Snazz label. It features six Loney originals plus an instrumental. Parts might remind listeners of The Lovin' Spoonful ("We were very influenced by them") or Sopwith Camel while other parts have that high energy early S.F. sound like the best of Big Brother or Jefferson Airplane. *Sneakers* was first re-issued by Skydog in '75 and is being re-issued by Sundazed with extra tracks. Around the same time Cab Covay made a short b/w Groovies promo film called



GROOVIES '67: Loney, Cyril Jordan, Danny Mihm, Tim Lynch and George Alexander

King Of The Cuts and a "werewolf" movie with band members in it. The band played at The Matrix, The Fillmore, and The Avalon, but mostly at smaller clubs. They opened for more famous bands including Cream, Blue Cheer, Steppenwolf, Quicksilver Messenger Service, Big Brother And The Holding Company, and The Jefferson Airplane. "We were pretty much frowned upon, here, in our early stage. We weren't doing Top 40 stuff. We had these two minute songs, and they felt that we were an oldies group. We did play old songs, we got off on 'em, and we wrote songs that sounded like old songs. Our audience wasn't big, we had our hard core of fans. We were outcasts here, because we didn't really play what everybody else was playing. We didn't do ten minute jams, we didn't get really Psychedelic. We were still kinda good-timey rock'n'roll. We were considered an anachronism... But, not really... We weren't doing The Crickets or something. I thought we sounded modern for the time, myself. The fact that you can listen to it now, and it still sounds good leads me to believe it may be true. We broke down and did a few long, bluesey jams, especially when we had to do three or four sets a night. At the last set, the harmonica player would be up there by himself, then another guy would come out... Like Cream used to do, one guy at a time, I do this little thing, then he adds his little thing., and it sort of ends up being a song... Then, we do two more songs, and we're outta here! That's when it was LATE, and we were getting tired." The influences of other groups at the time were more obvious. "That's true. If you listen to The Grateful Dead, you can see exactly where they're coming from. When I used to see all these bands in the early days, all they did was covers, they would just do their favorite records, but twenty minute versions of them! I think their influences were pretty obvious!

"We didn't hang with the groups that much. We hung with this really large group of people called The Circus. Mostly actors and different musicians, and we just hung out a lot. It was just a huge family, and that was where we did most of our socializing. We met people through that, when people would kind of wander in and out. (Fish guitarist) Barry Melton was part of that for a long stretch, so were Country Joe and (Quicksilver guitarist) John Cipollina, people like that. I remember being at The Fillmore all night, watching a set, and when the show was over, at two, somebody said, 'Everybody's going over to (Mike) Wilhelm's house, they're gonna have more music in the basement,' so, half the audience would end up in somebody's basement for another couple of sets! I saw so many great bands like Quicksilver and The Charlatans playing in garages, basements and stuff, it was great.

People just wanted to play all the time and get real stoned a lot, too. That was a big part of it, (stoner voice) 'Gettin' stoooned!' We didn't hang with the Bill Graham people at all. Our manager - had worked for Bill Graham... He served as Bill Graham's right hand man, but he quit Bill Graham to become our manager, which I thought might have caused a bit of a rift between them, and that was why Graham didn't want to hire us for a while, though, eventually he did. He was a great man. I saw him work his way up from nothing, so I know he deserved everything he got. He was a son of a bitch, but he was a pretty great man, too."

In 1968 the band was signed to Epic. Loney had put down his guitar and concentrated on singing. Two singles were released, both with rockin' covers on the A sides and originals on the Bs. "Rockin' Pneumonia And The Boogie Woogie Flu"/"The First One's Free" went top 40 in San Francisco. "Something Else"/"Laurie Did It" followed. All sides were also on The Flamin' Groovies - Supersnazz released by Epic in '69 around the same time as Dan Hicks And His Hot Licks - Original Recordings LP. Although both are excellent,

neither was promoted well, reviews were scarce and sales were low. The Groovies' album (with Bob Zoell's great 30s style cartoon of the band on the cover) gets off to a rousing start with Loney's "Love Have Mercy," driven by boogie piano by guest musician Mike Lang. Loney starts with "Well I wanna tell ya we're so happy you invited us into your home. We'd like to play a few songs for you right now. We hope you enjoy them as much as we enjoy bringing them to you. Yeah." Then he starts singing "I say ye-aaaaaah! Love have mercy.

Don't want be no slave. The way I love that woman lead to an early grave. My my my. Well that felt all-right! - Alright! Lets get real gone!..." The LP has four Loney originals, four Loney/Jordan originals and covers of Huey Piano Smith's "Rockin' Pneumonia...", Little Richard's "The Girl Can't Help It," and Eddie Cochran's "Somethin' Else" with "Pistol Packin' Mama" in a medley inspired by Gene Vincent. "That's exactly where it comes from, because Eddie Cochran's on his version of 'Pistol Packin' Mama,' and so we said, 'That's really cool, let's just put the two together. 'Somethin' Else' was a song nobody had ever heard. It's really weird, it's just one of his singles that just sort of died, didn't go anywhere." Slade later did a live version of the "Pistol Packin' Mama"/"Somethin' Else" medley, learned from The Groovies.

"I always played a lot of Rockabilly. I was a big fan of Carl Perkins, Eddie Cochran, and Elvis was huge for me, so, I loved that stuff. That was always part of what I played. If I'd sit around with the guitar, that's the kind of



SUPERSNAZZ

stuff I would play. Cyril's music library pretty much started with The Beatles, Danny's started with Muddy Waters, and mine started pretty much with Elvis, Chuck Berry, Fats Domino, that's the stuff I grew up with, that's my roots. Timmy and I shared a lot of the same roots, having known each other for so long. We went through The Kingston Trio thing for a while. You know, everybody's accused me all throughout my career of being a Rockabilly guy, basically. (laughs) It's my main influence, I guess it's sort of there, Rockabilly and basic Rock'n'Roll... Back then, I was sort of an outsider with my Rockabilly thing. Except for Elvis, nobody listened to that kind of stuff. I was the guy who had the little Carl Perkins 45s and Eddie Cochran 45s, and everyone went, 'Wow! What's that?' It's amazing to me now how easy it is for the kids to just pick up the entire recorded history of Eddie Cochran on two CDs or something. Back then, you'd collect them a single at a time, and they were hard to find! It was great, I just collected everything I could get my hands on. I was picking up a lot of great things on labels like Sun and Ace. A friend of mine would go down there to the warehouses (in Memphis), pick 'em up, and I'd buy 'em here in the city by the dozen or so, or a box, whatever. You could sell 'em off here for pretty high prices.

"That first album, Supersnazz, is pretty amazing to me, cos we were like kids in a candy shop! It's like, 'Okay, guys, we're taking you down to Studio One, CBS in Hollywood. We're gonna put you up in this mansion...' Elvis lived there when he was making his movies. It was big, it had a pool, it had lots of rooms. So here we are, in Hollywood, going, 'Okay, we're gonna make the greatest album EVER!' You know, we're gonna be THE BEATLES, we're gonna cover all of our influences and just blow everybody's minds! We had a first-time producer, Steve Goldman, who was also out to prove himself, so we just recorded and recorded. We wanted to make it perfect, and also cover a lot of bases, and just show how versatile we were. We were scrambling to show everything we knew. It was a little over-ambitious. We had all the time in the world and a huge budget, so we just got into it. Steve did, too, it was his first shot producing, and he was out to make a masterpiece, but I think it needed just a few more rough edges. I still like parts of it, but, on the whole, it sounds a little sterile. It wasn't much of what we sounded like live. Still, I think a lot of people like that album, but for different reasons than Flamingo or Teenage Head." Note: Supersnazz is now the name of a cult Japanese all girl rock band.

In '69, The Groovies toured around America, playing in Cleveland, Philadelphia, and other cities. "We

were on tour, and we did this show with The Stooges, this place called Ludlow's Garage (in Cincinnati). The bill was Golden Earring, Flamin' Groovies and The Stooges. The Stooges were just amazing. Our minds were absolutely blown. We just couldn't believe it, 'My God! This is so amazing!' That changed everything. I actually think Detroit had a big effect on us Groovies in general. On the first tour, out in support of Supersnazz, we played at a place called The Palladium with Dave Edmunds and Love Sculpture, then we played The Grande with The MC5, and we played The East Town with.... it might've been The Stooges, but, the first time we saw The MC5, none of us could believe what we were seeing at all. It was just the most amazing show, and it totally changed things for us. We just went, 'God, this is so heavy! It's so fuckin' heavy!' They were doing a lot of schtick, lotta showbiz goin' on, there, which is what we were already into, so we felt kindred, we really did, right away. The Five and The Stooges were coming from a lot of the same places we were. I think they were very similar in a lot of ways." There's an

MC5 bootleg, recorded right after (lead singer) Robin Tyner left, which is basically a Flamin' Groovies set ("Empty Heart," "Let it Rock," "Bo Diddley," "Gloria," "Louie, Louie").

"We were never dropped by Epic. The thing was, Epic wasn't sure what they wanted to do with us, and we met Richard Robinson in New York while we were touring, and he interviewed us for Hit Parader. He was the editor at the time, and he was also just starting to work for Buddha as a producer and kind of A & R guy." The Flamin' Groovies - Flamingo, produced by

Robinson, was released by Kama Sutra in 1970. It has four Loney originals, five Loney/Jordan originals and a cover of Little Richard's "Keep A Knockin'."

Commander Cody played piano on three tracks. "Flamingo is a lot harder edged than Supersnazz, and I think it's Detroit - influenced in a big way. Detroit AND New York. We got harder, it wasn't as jolly and good-timey, it had a little more edge to it, a little more bite. We took it a little more seriously, I think. We were trying to sound like a live band as much as possible. I don't think it sounds polished at all. I think it sounds pretty raw. I was just talking to George the other night, and he said, 'I don't know how I ever played 'Roadhouse' that fast, I could never play it that fast! What were we doing?! It's so out of control!' It's true, the version of 'Roadhouse' we went with on the album is the one that was most out of control, not the tightest by any means, but we liked the fact that it's just sort of veering out of control...At any minute, you thought it was gonna blow up! That's why we went for it. We



GROOVIES '70:

Alexander, Lynch, Jordan, Loney, Mibm

recorded the album here in San Francisco, and then I went to New York to mix it, and when I brought it back, everybody hated the mix! Everybody in the band said, 'This stinks! This is fucking horrible!' They expected it to sound fuller, or more polished, and I don't think they remembered that there wasn't that much ON it! There wasn't much to really fill it out with! It was just US. It sounded like us, and I think maybe it was a shock to them... 'What? But, you're supposed to make it sound a lot better!' 'No, no, this is what we SOUND like!' Now, people like it. I've gotta say, with that album, every other time I listen to it, I love it, next time, it's like, 'Well, I dunno' then it's 'Oh, it's great!,' and then, 'Boy, this sucks!' and then, 'No, that's pretty good.' So, I have a love/hate relationship with that album, but, most of the time, I like it. I think we all think of this as our raunchiest, rawest sounding record. Depending on how you feel about raunchy and raw at any given time, that's how much you'll like that record. But, I think it's real representational of what we sound like."

The Flamingo cover has a special thanks to John Zacherle. "He was a friend of Richard's, he came to the studio with him. Yeah, Zacherley was great, and, of course, he was an idol of mine as a kid. In fact, Famous Monsters magazine was the main connection between Cyril and I... We're both monster movie freaks. We collected Famous Monsters magazines, and Zacherley was godlike to us. He's a funny guy, but just really normal. I really liked him a lot, super cool dude. He was starting to make a bit of a comeback at that time, doing some more shows and recording."

The band played The Fillmore East and at a press party at The Bottom Line to promote the album, but again the sales were low. Meanwhile, back in San Francisco, Bill Graham moved his Fillmore to The Carousel. The last old Fillmore (Straight Theater) show was Iggy And The Stooges, MC5, The Flamin' Groovies and Alice Cooper. The Groovies rented the Fillmore in the Spring as a rehearsal hall and soon started promoting dances there and were the house band. "We ran the place for a year, it was our place, so we did what we wanted to, pretty much. We played with The Stooges, Alice Cooper, and Commander Cody, there was that show (immortalized on a now - famous poster by Mark T. Behrens). We brought in The Dead. Every night that The Dead played, it was jam-packed, also Freedom Highway, Mama Mae Thornton, Country Weather, The Charlatans, mostly bands we liked. Our manager was managing the place, he had an office there, so, we got to hang out there, we spent all our time there. We had

the run of the building, which was pretty amazing. And, one of the great things that came out of that was, Pink Floyd was in town, and they wanted to tape this thing for PBS, and didn't know where to do it, so we offered our place. Pink Floyd set up in the middle of the main room, and did a set! The only people there were The Flamin' Groovies and a few friends. That was pretty cool, 'cause we were big Pink Floyd fans back then. It was about the time of Ummagumma, after Syd Barrett had left, unfortunately. I was a big Syd Barrett fan. They never get above a medium tempo, and they're not great musicians by any means. Their tunes are so simplistic sometimes that you can't believe it, and the lyrics are like, 'Forget it,' BUT, if you're in the right mood, they're kind of good. They're kinda late night music for me, so is REM and The Dead. I can listen to The Dead as background music late at night, works fine for me, but not when I want to rock out."

While playing at their own theatre, the band became more theatrical. "I started out as an actor, and I

had been acting since I was about eight years old, amateur stuff for the most part. I went to San Francisco State on a Drama scholarship, and I starred in a lot of plays, and I won a scholarship to The American Academy of Dramatic Arts in New York, but I was very young, and I just didn't feel up to it. So, I still think of myself as an actor who became a musician on the side, that's how it was, back then. We'd appear in costumes, real costumes.



Loney and The Groovies live

We had this one thing that we used to do, that, unless you saw it, you wouldn't have believed it. It was a thing called 'American Soul Ballet,' we had a song called 'Do The Riot,' it was kind of a 'funk' thing, it ended up being 'American Soul Spiders,' which is just a track, just the basic set up of the song. But, at one point in the song, these guys come out in Ku Klux Klan robes, waving American flags and dancing behind me, and then when I start this 'riot' thing, they pull off the Klan robes, and they're cops! They pull out their clubs, and they drag me behind the amps and beat the SHIT out of me! Then, they drag me out to the front of the stage, and I'm just covered in blood, and then, they think I'm dead, but I get up and start doing these James Brown steps, and we'd just finish the thing out! I heard that Timothy Leary once said, 'You know, I saw you do this THING!!' It's like, they still can't believe that we actually DID it! We were very much into theatrics, but it was pretty stupid. I remember, once, in the front row of The Avalon Ballroom, a couple of girls threw up (laughs). They probably just saw this thing, all bloody and stuff, and took it way too seriously! There's one gag that I liked where they'd carry me out

like I was dead, holding a tambourine, and they'd set me down and I'd be totally stiff. Then, as the music started, the tambourine would start going, and I would start coming to life, y'know, stupid stuff like that. Of course, I was just very theatrical in my movements always, a lot of throwing myself off the stage. When I saw The Stooges, it got even worse!" (laughs).

On The Stooges' song, "Gimme Some Skin," Iggy yells, "GET FUCKED, BABY!!!" "He might have gotten that from us, because he played on our stage when it said 'Get Fucked Baby,' real fuckin' big. I didn't know he did that, though, that's interesting. That song, 'Roadhouse,' was originally called 'Get Fucked, Baby.' 'Get Fucked, Baby' was sort of our slogan for The Flamin' Groovies. It was on the stage, but you could only see it from the stage, so it was for the bands, pretty much. People could see it from the floor, but it would have been backwards. It was flat on the ground, embossed (in large tile letters) into the ground."

In '71 Kama Sutra released The Flamin' Groovies – Teenage Head, considered by many fans to be the band's greatest LP. The album was presented like a movie: The Flamin' Groovies PRESENT Teenage Head. "Right, it was like a movie, Teenage Head Starring The Flamin' Groovies." It has one Loney original, six Loney/Jordan originals and covers of Robert Johnson's "32-20" and Randy Newman's "Have You Seen My Baby." "Doctor Boogie" was from Dr. Ross. The album was, again, produced by Richard Robinson, this time in NYC. "To me, it sort of sounds like Beggar's Banquet, definitely a Stonesey kind of thing, with a lot of slide and acoustic guitars. It's definitely a Stones - influenced album. Jim Dickinson was in the studio, he played piano on a couple of tracks, and he was going, 'Wowww, man, you guys know how to do this thang!' He'd just come off of working with The Stones, and since we sounded like The Stones, he felt right at home. He said, 'You guys are the real THANG!' You know, The Nitty Gritty Dirt Band played on that record a lot, too, but they had their name taken off because their manager said it would 'Reflect badly on them!' (laughs) In the original Thank you's, I think they're all in there individually." The LP is dedicated to (among many others): Zacherle, The Mad Peck, Ed Ward, R. Meltzer, Dave Marsh, Lon Chaney, Tod Browning, The Iguanas, Lilian Roxon, and Kim Fowley. "Teenage Head"/"Evil Hearted Ada" was a non-selling single. The amazing title song ("I'm a child of the atom bomb, of rotten air and Viet Nam") has a LOT in common with The Stooges' "Search And Destroy" which wasn't released until two years later.

Around the time of Teenage Head, The Groovies were going to play with Gene Vincent. "We met Gene.

He was on Buddah at the time. He had decided that he wasn't going to do rock'n'roll anymore, he was a country act." Note: While Gene's two unjustly maligned Buddah LPs leaned towards a country sound, he never really made the transition to country as Jerry Lee Lewis had. "Buddah flew us all down to L.A. for this big party for Sha Na Na at The Whisky, and that's where we met Gene. He was a very sad man, a very broken man. Very nice, very sweet, but he just seemed kind of sad. He'd bloated up pretty big by that time. We said, 'We're on the same label, let's do a record.' I think the company was into it, it was just a matter of talking Gene into doing some rock'n'roll, and it just never happened. The Blue Caps play now, you know. I haven't seen them, but I heard they're great. I heard they're like, not tight at all, but they're just great to watch, they just dive into it head first. I've heard great things about the original Comets, too."

Teenage Head was the last real Flamin' Groovies album with Roy Loney. A live gig was recorded at The Fillmore West on 6/30/71 and broadcast on KSAN. It



Teenage Head LP cover (Loney on the right)

was later released as Slow Death Live in Europe by Lolita and Eva, and later as The Flamin' Groovies – Bucketfull of Brains (Vox) with liner notes by Miriam Linna. The one time president of The Flamin' Groovies Fan Club, Miriam was one of the first writers to really appreciate and write about the band. The group on the live album had James Farrell replacing Tim Lynch, who had been arrested for draft evasion. The great (if lo-fi) show opens with Roy saying "This is a new song. It's

gonna be on our next album. It's called – 'Slow Death.'" The excellent intense song (one of the best drug songs even written) was soon recorded by a new line up of Groovies, and was also covered by The Dictators on their Bloodbrothers LP. Not long after that live show in '72, Loney quit and worked as an A+R man at ABC Records for four years. He helped promote The Ramones (a band he loves), The Dwight Twilley Band and Tom Petty And The Heartbreakers when the label briefly distributed Sire and Shelter. Loney was replaced with singer Chris Wilson (who had been in the band Loose Gravel with James Farrell). Cyril Jordan, the kid of the group, became the leader.

In '72, Flamin' Groovies recording sessions were produced by Dave Edmunds in Wales. The planned Slow Death LP didn't happen, but singles were released in England and France and the group became more popular in Europe. The Edmunds material was later released on various bootlegs and as The Rockfield Sessions. Greg Shaw's Who Put The Bomp! magazine (#18) had The Flamin' Groovies – Will '75 Be Their Year? as the cover story along with a history of the

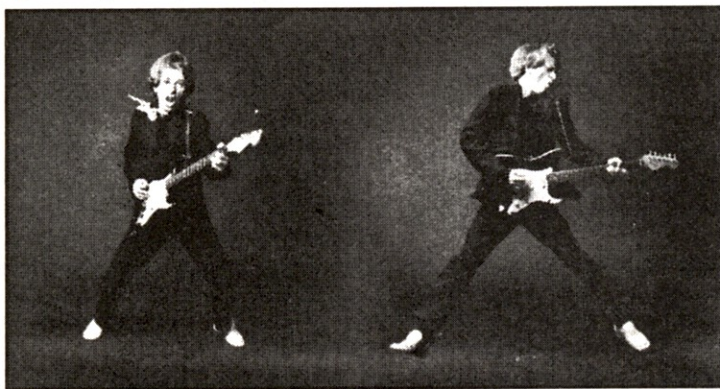
band. In '76, *Flamin' Groovies - Shake Some Action* (Sire) was their best selling and best publicized LP, but still didn't crack the American or British charts. The band, whose members had started wearing matching suits, sounded great but was relying more and more on 60s covers and harmonies. Their return to vinyl led Buddah to release the rival *Still Shakin'* album. It features choice tracks from the two Kama Sutra LPs plus oldies outtakes from the Teenage Head sessions. "Little Queenie," Loney's last studio recording with the band, then came out as the b side of "Can't Explain" (Skydog) in '77. In '78, Sire released *The Flamin' Groovies Now* - with former Charlatan and long time band friend Mike Wilhelm replacing Farrell, who had left to join Loney, who had decided to record again. That year his fine solo debut was *Roy Loney - Artistic As Hell* (Albertson Frost), an E.P. of four originals. His backing band was Danny Mihm (drums), George Alexander (bass), and Tim Lynch and Cyril Jordan (guitars) - in other words: the 100 % original *Flamin' Groovies*! The E. P. was dedicated to Sissy Spacek.

In '79 Loney signed a deal with Solid Smoke, a small label known for its important Johnny Burnette Rock 'N' Roll Trio compilation *Tear It Up*. Paul Burlison was lead guitarist of the wild mid-50s Memphis trio. "He didn't sound like anyone else. Nobody played Rockabilly like THAT! Plucking the bass strings like that, and getting that buzzy, fuzzy attack, it was just, like, amazing. It was the beginning of heavy metal. I put him, Bo Diddley, and Link Wray at the top, as far as people that created heavy metal music. They got that distortion, that WEIRD crunchy, fuzzy, crunchy sound, man! Nobody else was doing it! Distortion, man, I mean, they were the guys who got the distortion thing going. They seemed like punks! Johnny Burnette seemed like a real punk to me, and so did Dorsey! These are punks, man! You don't wanna get into a fight with these guys. I think Dorsey was a boxer, right?" Note: Both Burnettes were. "They looked tough. I thought they were real punky. I think Gene Vincent was real punky."

The *Flamin' Groovies - Jumping In The Night* (Sire), was the band's last (and weakest) studio LP. The group carried on with more personnel changes, but always with Jordan and Alexander, until 1990. Meanwhile, Roy Loney And The Phantom Movers - *Out After Dark* was released by Solid Smoke in 1979 with 10 Loney originals plus covers of Elvis' "Return To Sender" and Jackie Morningstar's "Rockin' In The Graveyard." The Phantom Movers, with Loney, Mihm and guitarist James Farrell, had as many *Flamin' Groovie* members as The *Flamin' Groovies* did. At the time fans could find both LPs lumped in "New Wave" record bins. Loney became popular with rockabilly revival and Cramps fans. Roy Loney and The Phantom

Movers played Hurrah's in New York City to promote the first LP and Loney was interviewed for *Kicks #2*, published by Miriam Linna and Billy Miller in Brooklyn. The Phantom Movers went on to record *Phantom Tracks* (Solid Smoke, 80), *Contents Under Pressure* (War Bride, 81), and *Rock And Roll Dance Party* (Rockhouse, 81). All the labels were basically Solid Smoke. After the label died and The Phantom Movers broke up, Roy (with various musicians) recorded the albums *Fast And Loose* (83) and *Roy Loney Live* (84) for the French Lolita label, *Scientific Bombs Away* (Norton, 89), and the *Roy Loney And The A-Bones - Boy Meets Bones E.P.* (Norton, 93), with Miriam (who had once been in The Cramps) on drums. In '94 Loney recruited three members of the Seattle band Young Fresh Fellows and they became The Longshots, recording the albums *Full Grown Head* (Shake) and *Action Shots* (Marilyn). Watch for Norton's new *Groovies* comp *California Born And Bred*, featuring previously unreleased Loney era demos and live tracks.

The original *Flamin' Groovies* represented something that people couldn't really put a label on. "I think that was a problem in those days, that you couldn't just



say, 'This is what these guys sound like.' I've always been accused of changing my voice for every different song! Sort of like Fogerty, you go, 'That's Fogerty right there!' Every time you hear a Creedence song, you know the voice. Well, I use different voices for different songs a lot, so you don't even have a specific voice that

comes to mind when you think of The *Flamin' Groovies*, much less a style. I think your voice is your instrument, in that case. You use that instrument you need for that song. It's the same way now. The original *Flamin' Groovies* are getting back together, and we're going over about 40 songs. It's just a question of learning 'em, we know 'em, basically, it's just a matter of relearning all the nuances and stuff. We haven't started rehearsing yet." Note: The original group began rehearsing shortly after this interview, but have yet to make a public appearance as The *Flamin' Groovies*. Loney later informed me that the reunion is temporarily on hold for now, until various band members have fulfilled other obligations. Roy has a new solo album on the way, and he recently opened for Colin Blunstone and Rod Argent of The Zombies in New York. Likewise, Cyril Jordan and Michael Wilhelm opened for The Chocolate Watchband in San Francisco recently. Various aggregations of ex-Groovies performing together have been turning up for a long time, but the first-ever regrouping of the original band should be nothing short of stellar, feller, as FJA would say. Get down, *Groovies*! Get Fucked, Baby! (Don't mean maybe).

Thanks to Rick Lucey.

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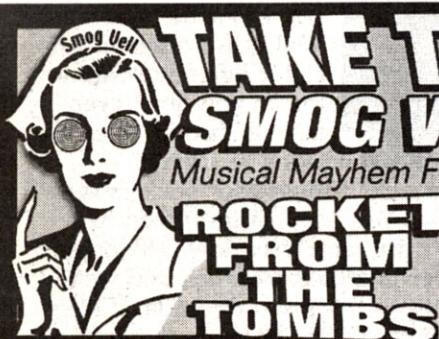
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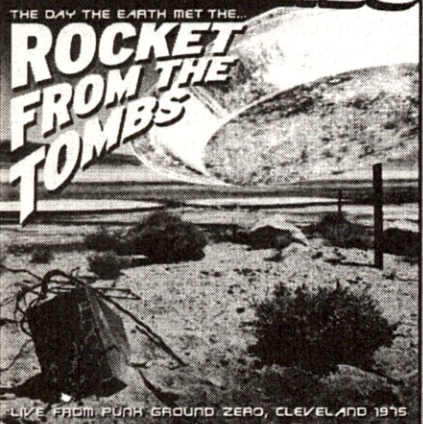
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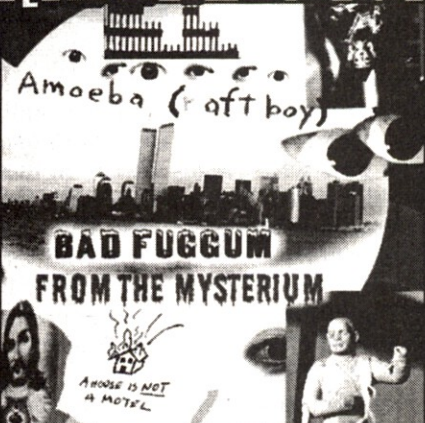


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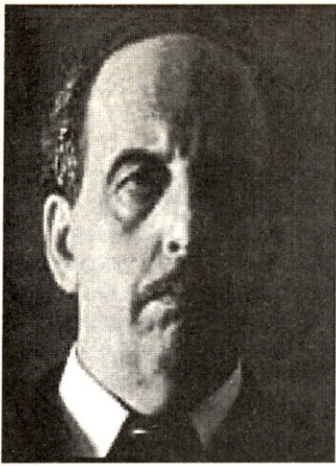
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Vincent Schiavelli - Have A Heart

Interview by Anthony Petkovich

Vincent Schiavelli is a face. One which you definitely remember. The long, narrow mug with the high forehead and dark-ringed, droopy eyes has certainly made the actor highly recognizable in movies and television over the past 30 years. But the tall, gangly Schiavelli is also a charismatic, engaging talent. You see him in bit parts and are sorry to see him leave the screen.

Vincent has starred in many critically acclaimed blockbusters, most particularly for director Milos Forman (*ONE FLEW OVER THE CUCKOO'S NEST*, *AMADEUS*), but he also lends his unusual looks and off-beat skills to enjoyable exploitation trash (*LURKING FEAR*, *THE GONG SHOW MOVIE*), while starring in some runaway

sleepers along the way (most notably *FAST TIMES AT RIDGEMONT HIGH*, where he plays biology teacher Mr. Vargas, who enjoys freaking out his students by pulling out soggy hearts from corpses' chests).

I met with Vincent at a fancy trattoria (his choice) in Beverly Hills (the actor's current residence). Over some good Mediterranean food and choice vino, we enjoyed talking — among other things — about our similar backgrounds: being raised in first-generation European families, growing up Catholic, as well as having to wear glasses all our lives. We also discussed, at greater length, Vincent's personal life, which frequently proved far more provocative than his working experiences in Hollywood.

Eventually, we moved out to the front patio and, over some fancy-schmancy dessert and turbo-charged coffee, reviewed the 54-year-old actor's prolific — and still very much active — film career. A few fans would occasionally stop and briefly say "hello" to the highly placeable (and gracious) Schiavelli. As he spoke with great delight about his movies, Vincent would repeatedly, comically even, try lighting his rather flamboyant, Sherlock Holmes-ish pipe, which he eventually succeeded in firing up. "A collection of Turkish tobaccos!" the actor heartily laughed. "My own special blend."

Vincent Schiavelli (pronounced "Skee-a-velli") was born on November 11, 1948 in New York City, and raised in a predominately Italian neighborhood of Brooklyn. His father died when he was three ("I didn't know him at all"), leaving his mother — and her Sicilian family — the task of bringing up the boy. "Living in my neighborhood was



ADVENTURES OF BUCKAROO BANZAI with Schiavelli, John Lithgow and Christopher Lloyd

really like having one foot in the United States and the other in Sicily. There were Mafiosi around, but not like the type you see in the movies. It wasn't visible... it never is. Very underground. On the top, however, there was this mixture of two cultures, Sicilian and American, with the Sicilian being very predominant. But, see, it wasn't Sicilian-American... it was *Sicilian* all the way. I mean, for The Feast of St. Joseph on March 19, these old ladies used to march through the streets holding loaves of bread, big stacks of it. This was like the same time that *LEAVE IT TO BEAVER* was on TV.

"And when I was a kid, I was a sort of misfit in my neighborhood. I didn't really fit into the mainstream of fat little Italian boys. (*laughs*) Instead, I was tall, somewhat uncoordinated... and wore thick eyeglasses. I'm negative 11.5 (*laughs*). Considerably near-sighted. I've been wearing contacts since '75, and before that I'd work *without* glasses. What I'd do is memorize my lines, rehearse the scene with my glasses on, get the stage blocking down pat, and eventually do the scene without the glasses. I couldn't see anything! (*laughs*) Very surrealistic. In fact, I'm so near-sighted, I can't even *dress* without my glasses."

Schiavelli's distinctive facial and bodily characteristics are actually the result of Marfan's Syndrome, a genetic disorder involving a lack of the connective tissue which provides scaffolding for one's body.

"Yes, and it's this *lack* of tissue which manifests itself in a variety of ways: Some people have very loose joints, some have concave or convex chest bones, but most of us are tall and thin... kind of crooked in space. Also, a lot of us have very high palates, and a particular eye disorder called dislocated lenses. I've had this disorder all my life. And by the time I was nine, I was *very* aware that people in their mid twenties could easily die from it."

Vincent also realized early on that he was skilled at role-playing, due to the various demands his large family placed on him. "After my father died, my mom and I went to live with her parents — and two unmarried sisters — two blocks away. And because the grandparents were there, my new home was the center of all this incredible family activity...which involved, of course, an enormous family of cousins, aunts, uncles, and so forth. Anyhow, all of the adults with whom I immediately lived wanted something different from me. My grandfather wanted a grandson. One of my aunts wanted a little boy-doll to dress up. The other wanted a sort of playmate. And for my mother, I was her son most of the time, but sometimes I would be thrust into the role of an almost surrogate husband... in public... I mean, I was like her escort. I was the man, so to speak, but, still, very much a boy. And I guess in those situations I learned that I had an ability to act. I'm not saying that it was a dysfunctional family. None of the psychological implications

that we would apply nowadays seemed relevant. Nor do they seem relevant now. But it did show me that I had a kind of talent to play different roles for different family members."

Vincent applied his acting elsewhere, appearing in numerous high school plays, "hanging out" at off-Broadway theatres, and eventually enrolling in N.Y.U.'s theater program. It was here that he met Czechoslovakian director Milos Forman, with whom he would ultimately (to date) make six movies. "You wanna hear the story? It's a great story. While at N.Y.U., I was in this student movie, and the director of the movie needed a shot of St. Mark's Place in New York. So we're on the street filming, and he looks up at these windows and says, 'That window would be good.' And this guy climbs the stairs of this tenement building, knocks on the apartment door, and says, 'Hi, my name is John Klein, I'm making this student movie. Can I hang out your window for a few minutes and get a shot of the street?' And the guy inside says, 'Look, I'm busy right now. Come back tomorrow.' That's when a voice from within the apartment booms out (in heavy Czech accent), 'Ahhhh...He is making *movie!* Let him *innnnnnnn!*' (laughs) So John walks in and he recognizes, sitting in this apartment, Milos Forman, who around that time had directed *LOVES OF A BLONDE* (64), a very good film. Anyhow, John introduces himself, gets his shot, and leaves." Note: Forman had also directed *FIREMAN'S BALL* (67), the last of his Czech features.

"Well, Milos, who was lecturing at N.Y.U. at the time, eventually sees the film, is enthralled by it, and says he's got a similar idea and wants to meet everyone involved in the movie. So he takes everybody's name down in this little book, and says he's going to Prague but will be back in August to make a film, which he wants us to appear and/or work on. Well, August (1968) is when the Russians marched into Prague, but Milos did eventually make it back in January and, through a series of mishaps, finally made the film a couple years later."

The movie, *TAKING OFF* (71), was Vincent's first, shot only weeks after he'd graduated from N.Y.U. The "generation gap" story deals with a runaway teenager (Linnea Heacock) and the humorous on-the-road vicissitudes her parents (Buck Henry, Lynn Carlin) experience while searching for their daughter. "I play a guy who teaches the parents how to smoke pot. It was fun. The movie's hard to find, but I see it on TNT from time to time."

"Milos is really the best because he gives you total freedom. Before we shot *TAKING OFF*, the screenwriter, Jean-Claude Carrière (*DIABOLICAL DR. Z*, *DISCREET CHARM OF THE BOURGEOISIE*), said to me, 'When you're acting, you can always meet the eye of the director in the scene, and he'll show you exactly where to go.' I know that sounds a bit out-there, but Milos is definitely one of those directors — he thrusts himself into the center of the conflict."

Schiavelli's next big role was in the short-lived ABC series *THE CORNER BAR* (72), in which he plays a flaming homosexual named Peter Panama. "I was, to the best of my knowledge, the first admittedly gay character on a television series. It was really like *CHEERS* in a way, but with much more far-out characters. They all hung out at this bar, with guest stars appearing each week and creating conflicts, which the characters would react to. It was more like a 50s style sitcom. There was me, as well as a stockbroker who was usually having trouble with his wife, a cabdriver, a waitress trying to be an actress, the waiter, a black cook (Garrett Morris), and the bartender played by Gabe Dell, who was one of the Dead End kids, the one who was always going to make good. Huntz (Hall) even did an episode. A lot of the people who starred in that show are, sadly, now dead. Actually my character, who

was *really* light in the loafers (laughs) got me into a lotta shit from the GAA for being such a stereotype. The series was bold for its time. It was on for two seasons, but I wasn't asked to come back after the first season because Panama's character was too controversial. I guess, in a way, it was a compliment."

After acting in Peter (BULLITT) Yates' slapstick comedy *FOR PETE'S SAKE* (74), starring Barbra Streisand and Michael Sarrazin as her cabdriver husband, Schiavelli had a career revelation of sorts. "I got into this weird trip: I became obsessed with the idea that I wasn't making anything tangible, anything which you could say, 'Here, look, this is what I make...' That's when I decided to learn how to bind books. It's a dying art, like the old-fashioned barbers and shoe repairmen. So I started doing these bookbinding things, acted in some films but, Jesus, I can't remember what they were. Through that period, I guess the book binding was the most significant thing I did; it was like a backup...but what a backup, huh?" (laughs)

In January of '75, Schiavelli started work on his second Milos Forman movie, the classic *ONE FLEW OVER THE CUCKOO'S NEST*. One of the great anti-establishment films of the 70s, *CUCKOO'S NEST*, based on Ken Kesey's relatively more surreal '62 novel, has held up surprisingly well over the years. Schiavelli plays Frederickson, one of the many inmates in a psychiatric ward whom the rebellious (non-insane) Murphy (Jack Nicholson) emotionally awakens and inspires, much to the ire of the inhuman Nurse Ratched (Louise Fletcher). The intriguing supporting cast includes Brad Dourif (PV# 14), Michael Berryman (PV#16), Scatman Crothers, Louisa Moritz, William Redfield, and soon-to-be TAXI regulars (with whom Schiavelli would also later star) Danny DeVito and Christopher Lloyd. "Yeah, we went to Salem, Oregon to shoot that. Ken Kesey actually had little to do with the production. He didn't like it, which is probably why he was never on the set, never around. But that's another story. It was really an extraordinary experience, though — Christopher Lloyd, Danny DeVito, Michael Berryman..."

"In *CUCKOO'S NEST* it became clear that you had to reach inside yourself to find your own insanity and its manifestation. We arrived on location a week before filming actually began and rehearsed big scenes for the camera that might have presented cinematic difficulties — like the scene where Murphy is watching the imaginary baseball game on TV. And since we shot it at the Oregon State Hospital in Salem, we also visited the actual group therapy sessions which took place there. We visited inmates, went to their group sessions, and *that* taught us what it was truly like to be hospitalized. The other thing we did was allow ourselves to be locked up in the ward. It was our ward, an unused portion of the hospital, and we'd lock the door and live there each afternoon. We each had our own beds, and after about three days into this, this huge table of 'stuff' appeared: pictures, razors, personal items...and everybody got to choose their own personal items and put them on their night stand. So we essentially became the characters whom we played. We worked for 12-14 hours a day, for three months. I would often have dinner with Louise Fletcher, Danny DeVito, and Mimi Sarkisian, who played the little nurse."

Just before *CUCKOO'S NEST* was released in the Autumn of '75, Schiavelli started having serious health issues, leading to another major life change. "I was having these dizzy spells — *severe* dizzy spells. My heart would start racing, and I felt like I was spinning and going to pass out. Terrible. Again, I have Marfan's Syndrome, and the most tragic area which it can affect is the heart. People can have aortic aneurysms just like that (*snaps finger*). In history, (Abraham) Lincoln



and Paganini are suspected of having this problem. Anyhow, I thought I was dying because of these really intense dizzy spells, so I went to see a doctor, and he took a bunch of tests and said, 'No, you're not dying...' (*laughs*)... You got a loooong time to go, kid.' What I was most likely having, he said, were panic attacks... anxiety...that it was all psychological. So he suggested that I see a shrink. Well, I set up an appointment with a shrink, and then I started to get a fever, so now I immediately call the doctor back up. 'Did you take your temperature?' he asks me. 'No.' 'Well take your temperature and call me back.' So I did — and it was like 103. A little high. (*laughs*) So I call the doctor back up again. 'Do you have any other symptoms?' he asks me. 'No.' 'Okay, take your temperature for three days, and call me every day.' Well, the fever just keeps spiking, and at the end of the third day, the doctor finally tells me, 'You have to go to the hospital.' Great. So I'm in the hospital with what turns out to be a bacterial heart infection. I had a heart murmur and was hospitalized for six weeks, during which time I was constantly receiving I.V. antibiotics.

"And for the next four months, before, during, and after my hospitalization, I kind of reassembled my life and decided to move to Los Angeles... *to be an actor!* (*laughs*) I came out of the bookbinding stuff just before CUCKOO'S NEST was about to open; I knew it would be important for my career. It's funny because after I moved out to L.A., I quickly realized that I'd totally romanticized New York way out of proportion. Whenever I stay in New York now, I feel very separated from the movie business. I like L.A.! I mean, I like Paris better (*laughs*), but, still, I like L.A."

Schiavelli continued working in both television and film (in L.A.) during the late 70s, with appearances in RESCUE FROM GILLIGAN'S ISLAND (78) and Richard Lester's BUTCH AND SUNDANCE: THE EARLY DAYS (79). A memorable bit part is in THE GONG SHOW MOVIE (PV #28), co-written by Robert Downey, Sr. Based on the TV program — where amateur performers are judged (on the air) by 'professional' television personalities (Jamie Farr, Rip Taylor, Jaye P. Morgan, etc.), the hard-to-find GONG SHOW MOVIE is an even more stupid yet entertainingly raunchier version of the series (including profanity, Kitten Natividad, Morgan in a topless scene, and even candle-snuffing by farts). Schiavelli plays an Italian gangster named Mario who, along with his brother Vito, wants revenge on host Chuck Barris for 'gonging' their mother off his show. To save his skin, Barris asks the goonish brothers to perform on his program, but *they're* quickly gonged off, too. Schiavelli admits to a curious kinship with thugs, gamblers, and gangsters after growing up around such types in Brooklyn.

"For years I heard 'Ali Baba! Ali Baba!' which actually was the Sicilian pronunciation of 'Al, the Barber.' And it was in Al's barber shop that I discovered girlie magazines...pretty mild shit, nobody was ever totally naked in them, but a trip to Al's for a haircut always involved trying to sneak a peek at these magazines. Al would go into his apartment, which was behind the shop, disappear, and we'd just dash for the girlie magazines. He'd always catch us, though. He'd come out and say, 'Nice Cat-olic school boys, huh? Very nice. Here. Come here. You like dis? You like dis?!' And he would hold the centerfold right out. It was great. 'Da filth!', he would say. 'I'm gonna tell da nuns. I'm gonna tell yuh muthuhs.' But he never told on us. We *knew* he wouldn't tell on us because, if he did, he'd tell on himself...that he *had* the damned things.

"But Al took numbers, too. Barbers in those days were very often numbers runners. Al was skimmin', though, holding back. Like if I placed a large bet, say 50 or 100 bucks, Al *wouldn't* turn it in, hoping the guy would lose. But if the guy won at 600 to one, then Al would

have to find \$3000. He could get himself in trouble. And he did. One day we went to get our haircuts, stopped at the door, and looked inside — but the barber chairs were overturned, all the bottles of tonic were broken and smashed on the floor. A sort of papier-mâché of barbisol, comic books, and girlie magazines. We never saw Al again. Gone. Scary shit. Two weeks before, I saw a numbers guy come in and ask for his money. I was like the last kid who probably *saw* Al. As I was sitting waiting for my haircut all afternoon, the door opens, there's this gust of wind, and in walks this huge guy. Al goes, 'Louis, put a 10 on 486. Big Chaz put 50 on...' And the huge guy says, 'Wait a minute. What about da kid in da chair?' And Al says, 'Don't worry about it. The kid's alright,' and went right on with his business. But I'm sure he got caught by the numbers racketeers. And I really couldn't tell anybody!' (*laughs*)

Though largely grounded in the sex/drugs/rock & roll mentality of the 70s, while also ushering in the MTV culture of the 80s, director Amy Heckerling's FAST TIMES AT RIDGEMONT HIGH (82) is a great across-the-generations comedy about growing up in modern America. The hilarious sleeper, based on Cameron Crowe's book (which the youthful-looking ex-Rolling Stone reporter researched while posing as a high school student), is jam-packed with colorful, intertwining, hormone-raging teen characters, and touches (not too preachily) on the more serious issues of teen pregnancy and abortion. With music by The Go-Go's, Joe Walsh, Jackson Browne, The Cars, Sammy Hagar, Tom Petty, Led Zeppelin, Oingo Boingo, and Quarterflash. Humorous references are made to Blue Oyster Cult, Cheap Trick, and Van Halen.

The dynamite up-and-coming cast includes Jennifer Jason Leigh (two topless scenes), Phoebe Cates (one topless fantasy-sequence), Anthony Edwards, Nicholas Cage (billed as Nicholas Coppola), Forest Whitaker, Eric Stoltz, and Sean ("Awesome! Totally awesome!") Penn as stoner Jeff Spicoli.

"Sean was great. I think it was like his second film. It's amazing what he did in that film. I mean, he created a character which people sort of copy in life...like a Valley Guy. I wonder what his point of reference was? Duuuuuuuude. Towwww-tally, mawn." (*laughs*) Schiavelli plays the biology teacher who grosses his students out with jarred fetuses and open-chested cadavers. "Have a heart," he tells them before, eventually, yanking out a gory aorta from a corpse during a hospital field trip. "Yeah... 'Have a heart.'" (*laughs*)

I loved the idea of Mr. Vargas who was gonna take shit from the kids all year because he knew, in the spring, he was gonna take 'em to look at the stiffs... and get even! (*laughs*)

"I'd met Amy when she was a student back at N.Y.U. As I read the script, Vargas reminded me of a teacher I'd had in high school who didn't really care that much — and had a beautiful wife, whom I'd met at open house. Vargas' sexy wife wasn't in the original script, I suggested it. And it was a funny moment during the prom sequence, because here I am, this nerdy teacher, with a wife who's a *Playboy* centerfold type that the kids go goo-goo-gah-gah over. Of course, the television series (in 86) was doomed from the start. It was like, 'Let's make a TV series of FAST TIMES AT RIDGEMONT HIGH, but without any sex, without any drugs.' (*laughs*) How you gonna do that? It lasted like six or 10 episodes. Didn't work." Note: the series also featured the late Ray Walston from the film.

In the early '80s Schiavelli also starred in three episodes of the final season of ABC's TAXI playing Reverend Gorky, the Orthodox priest who marries Latka (the late Andy Kaufman) and Simka (the nasally Carol Kane). He would later star as an ABC TAXI executive in Milos Forman's off-kilter movie about the off-kilter Kaufman in MAN ON THE MOON. "There were certain words that had already been established in



THE GONG SHOW MOVIE

Latka's make-believe language, so I just invented more words and actually wrote them down in the script. I figured it would make it easier for the script supervisor when we made cuts, because the thing was shot live. We were using four cameras, on film, not on tape. We'd rehearse all week, do a dress rehearsal with an audience, a performance with an audience, and then, if there were any pick-ups, shoot those without an audience.

"But as Reverend Gorky, I'd always write out my own 'foreign' dialogue. I remember while we were rehearsing, I forgot a line, so I asked the script supervisor, 'Line!' Everyone started laughing. They thought I was making a joke. But the script girl waited just long enough and gave me the line. Suddenly there was this silence among the cast and crew like (*whispers*), 'Wow... he really *is* speaking the language.' I mean, how would the script girl know what the line was? — unless I'd given it to her, right? I actually got letters from the prelate of some church who was convinced that I was making fun of him and his religion. I think it's pretty funny when someone watches TV, sees a totally make-believe character, and says, 'Yeah! That's me!' (*laughs*) I stayed away from that shit. Never wrote him back."

Another enjoyable Schiavelli walk-on is in Ron Howard's NIGHT SHIFT (82). "It's funny how people remember me for that movie. I play a guy who delivers Henry (Winkler) a sandwich. 'It's \$3.95,' I tell him, 'I've already included my tip.' He opens up the sandwich and says, 'This is egg salad but... it's got mustard. I don't like mustard.' So I take the bread and wipe it on the wall. 'You happy now?' (*laughs*) And at that point Henry's character goes nuts and changes his life, goes out and eventually gets a prostitution business going through a morgue. I'm the guy who makes him think, 'Enough already!' Apparently it's got somewhat of a cult following."

In 1983 Schiavelli flew to Prague to shoot his third outing with Milos Forman, AMADEUS. The 18th Century period-piece features the actor in another bit role, this time as a comical servant, speaking the movie's first lines. Schiavelli gets the serio-comic epic rolling by awkwardly saving the life of suicidal composer Antonio Salieri (F. Murray Abraham), who is haunted by the death of rival Wolfgang Amadeus Mozart (Tom Hulce). "I was supposed to shoot with Milos in Prague in January of '83, but the producers kept postponing because there wasn't any snow there. Finally they said, 'Look, we're gonna shoot in March and use fake snow.' So it's Thursday morning, I'm scheduled to do an episode of TAXI the following Monday, and I get a phone call from (producer) Saul (Zaentz) who says, 'I know you gotta be back in L.A. on Monday because you're working, but we finally got snow. Can you come now?' 'Okay.' So I leave Thursday night, arrive in Prague Friday night, get onto the set Saturday night... it's a night shoot, in Prague, in the snow, in the 18th Century. (*laughs*)

"We did a rehearsal and Milos started screaming at me. 'Vinnie! Vat are you do-ink! Jesus Ka-ryst!' Anyhow, five minutes later we did the first take, and I had it down. Like I said, Milos pretty much just gives me what I want, but he's also a no-bullshit director. Well, I was there until three in the morning, and then they drove me back to the Prague Airport, which was closed because of the snow. So they sent me with a car and a driver to Vienna, I got on a plane, and was back in L.A. by Sunday night. Red eyes. A couple of weeks later, I returned to Prague to do the rest of the scene. And you gotta remember, this is all just for *one shot* of me looking up at a window filled with snow. I stayed for 10 days, and we eventually got the rest of the shot. Quite a

trip — literally and figuratively. Milos said to me, 'You know, of course, that you are my repertory person.' (*laughs*)

THE ADVENTURES OF BUCKAROO BANZAI ACROSS THE EIGHTH DIMENSION (85) is a scattered James Bond parody starring Peter Weller as the title hero...as well as a physicist, rock star, racing-car driver, and (!) neurosurgeon. Schiavelli plays John O'Connor, one of the alien meanies working for super-villain John Lithgow, alongside TAXI co-star Christopher Lloyd. "BUCKAROO BANZAI... (*laughs*) I gotta tell ya', I loved the script, loved the movie, but the alien make-up they made us wear was pure hell. Over the years that movie did well with video sales, but it didn't do so well initially. I mean, it was a picture for the very hip... not a general release movie. But, like I said, the makeup was tough — glued-on prosthetics. And we'd be getting it applied onto us for 12 hours, and afterwards simply do a shot of us filing into work...walking away from the camera! Absurd. But we shot in great locations, I mean, one scene was in an abandoned tire factory. Yeah, it was very James Bond-like, with a curious kind of twist to it. They were hoping to make more BUCKAROO BANZAI installments after that one, but it never worked out. I guess it succeeded as a genre-type movie, like RADAR MEN FROM THE MOON or something."

In '89, Schiavelli was in Milos Forman's VALMONT, based on

Choderlos de Laclos' "Les Liaisons Dangereuses" (made by Stephen Frears — only the previous year! — as DANGEROUS LIAISONS). CRUEL INTENTIONS (99) was a teen cast version. In 1990, Vincent had key roles in two of his favorite films: WAITING FOR THE LIGHT and GHOST.

"I did WAITING FOR THE LIGHT in Tacoma with Teri Garr and Shirley MacLaine. I played a guy named Mullins in that one, a mean, ornery son of a bitch... kind of a recluse... the town lunatic. He has these beautiful apples in his orchard but doesn't eat 'em. Well, some kids try to steal some apples off the tree, he catches them, and he whips 'em with his belt. This is in the early 60s, right at the time of the Cuban Missile Crisis, which is also a subplot in the story. And the kids' aunt (MacLaine) says she's going to scare him. So they arrange this practical joke where a ghost appears in the tree to frighten Mullins. He sees it and runs into the house. Mullins is convinced, however, that he's actually seen the Lord, and sud-

denly the town becomes a place of pilgrimage, like Lourdes. Tourism in the town starts to boom, but eventually begins to wane. Then the aunt figures they've got to make another miracle, which is when everything really goes nuts. But finally, a big role! (*laughs*) It was really delightful to come to work every day playing a character who believed he looked into the eye of God. Very peaceful."

GHOST features one of Schiavelli's most intense and frightening performances. As the unpredictable, mad 'keeper of the subway,' he plays a tortured, earth-bound spirit who teaches fellow ghost Patrick Swayze how to move objects, as well as fight, in the tangible world. "If that character wasn't in there, the whole second half of the film would fall apart. Yes, the GHOST part was scary, intimidating, but very powerful. My character was the archetype, the keeper of the underworld. The hero descends into the underworld, captures the ogre there, and forces the ogre to teach him secret knowledge, and then the hero returns and performs his heroic deeds. It's Greek mythology. GHOST and WAITING FOR THE LIGHT... those two parts were great because I was playing characters now who were *directly* related to the plots of the films. But after my performance in GHOST, I didn't work for over one year; I was basically too scary. The performance I gave was so strong that I had a



VALMONT

71 **TAKING OFF**
 72 **THE CORNER BAR** (series)
 74 **THE GREAT GATSBY** (Par.)
FOR PETE'S SAKE (Col)
 75 **ONE FLEW OVER THE CUCKOO'S NEST**
 (Warner)
ANGELS (SW)
THE HAPPY HOOKER (Warner)
 On **STARSKY AND HUTCH**
 76 **NEXT STOP, GREENWICH VILLAGE**
 on **CHARLIE'S ANGELS**
 78 **AN UNMARRIED WOMAN** (Fox)
RESCUE FROM GILLIGAN'S ISLAND (tv)
 On **TAXI** (3 times)
WKRP, HART TO HART, YOUNG MAVERICK
 79 **THE FRISCO KID** (Warner)
BUTCH AND SUNDANCE: THE EARLY DAYS
 (Fox)
 On **KNOTT'S LANDING**
 80 **THE GONG SHOW MOVIE**
 (Shocking)
THE RETURN
SEED OF INNOCENCE
ESCAPE (tv)
WHITE MAMA (tv)
NIGHTSIDE (tv)
 81 **CHU CHU AND THE PHILLY**
FLASH (Col.)
AMERICAN POP (Col.) (voice)
 82 **FAST TIMES AT RIDGEMONT**
HIGH (MCA)
NIGHT SHIFT (Warner)
FAERIE TALE THEATRE
 (Pinocchio) (Fox)
 On **REMINGTON STEELE**
 83 **MISS LONELYHEARTS**
 84 **THE ADVENTURES OF BUCKAROO**
BANZAI (Vestron)
AMADEUS (HBO)
KIDCO (Fox)
THE RATINGS GAME (tv)
 On **MIAMI VICE, NIGHT COURT**
 85 **BETTER OFF DEAD** (Fox)
LOTS OF LUCK (tv)
 On **MOONLIGHTNING, WHO'S THE BOSS?**,
MacGYVER, HARDCASTLE AND
McCORMICK, THE FALL GUY, OTHER-
WORLD, SHADOWCHASERS
 86 **FAST TIMES** (series)
 on **MATLOCK**
 87 **BRIDE OF BOOGEDY** (tv)
DORF ON GOLF (MVP)
 on **STAR TREK: TNG, THE BRONX ZOO,**
THE SHELL GAME
 88 **TIME OUT**
 89 **VALMONT** (Orion)
HOMER AND EDDIE (HBO)
COLD FEET (Ive)
 On **TALES FROM THE CRYPT, MIAMI VICE**



BATMAN RETURNS

90 **GHOST** (Par.)
MISTER FROST (Sony)
PLAYROOM (Rep.)
WAITING FOR THE LIGHT (RCA)
PENNY ANTE: THE MOTION PICTURE
 91 **TED AND VENUS**
ANOTHER YOU (Col.)
 On **EERIE INDIANA**
 92 **BATMAN RETURNS** (Warner)
MIRACLE BEACH
 On **HIGHLANDER**
 93 **LIVING AND WORKING IN SPACE: THE**
COUNTDOWN HAD BEGUN
 on **THE X FILES, MATRIX, BATMAN: THE**
ANIMATED SERIES (voice)
 94 **THE LURKING FEAR** (Par.)
THE CORPSE KILLER
CULTIVATING CHARLIE
THE WHIPPING BOY (tv)
 95 **LORD OF ILLUSIONS**
THREE NINJAS KNUCKLE UP (Col.)
A LITTLE PRINCESS (Col.)
ESCAPE TO WITCH MOUNTAIN (tv)
THE COURTYARD (tv)
BROTHER'S DESTINY (tv)
 On **M.A.N.T.I.S., AAAHH! REAL MON-**
STERS (voice)
 96 **THE PEOPLE VS. LARRY FLYNT**
 (Col.)
TWO MUCH (Touchstone)
BACK TO BACK (tv)
 On **BONE CHILLERS**
 97 **TOMORROW NEVER DIES** (MGM)
THE BEAUTICIAN AND THE BEAST (Par.)
RUSTY: THE GREAT RESCUE
 97 **BLADE RUNNER** (Virgin) video game
 On **PERVERSIONS OF SCIENCE, BAY-**
WATCH NIGHTS
 98 **DRY MARTINI**
MILO
CASPER MEETS WENDY (Fox)
RESTONS GROUPES
 On **BUFFY**
 99 **THE MAN ON THE MOON** (Univ.)
DESERT HEAT (COYOTE MOON)
BAGGAGE
TREEHOUSE HOSTAGE (Apix)
THE PRINCE AND THE SURFER (Apix)
THE EDDIE FILES (series)
 On **DHARMA AND GREG**
 00 **AMERICAN VIRGIN**
THREE STRIKES (MGM)
AMERICAN SAINT
 On **SABRINA**
 01 **EMPEROR: BATTLE FOR DUNE**
SNOW WHITE (tv)
 On **DEAD LAST**
 02 **SOLINO**
DEATH TO SMOOCHY

hard time landing roles. It was a great compliment...but a curse, too."

Shortly after filming *GHOST*, Schiavelli met his (soon to be) second wife in Paris. ("It was a fantastic romance, we were actually married there in 1992.") Unfortunately that same year his genetic heart murmur flared up, forcing him to have open-heart surgery. "Whew! This was actually just before the release of *GHOST*. And what I realized is that in a 10-year period, I'd tailored my activities so as not to become fatigued; I had to have lots of coffee, specific food at certain times, and in very slow increments. But after I got the surgery and received the plastic heart valve replacement... (*snaps fingers*) it was like, let's go! Better than I'd been in years. It changed my life again. Also around this time I started to become very much involved with the National Marfan's Foundation."

Another small but memorable role is in the *EXORCIST*-like thriller *MR. FROST* (PV #20). The British production, filmed in France, stars Jeff Goldblum as a serial-killing Satan (!), with Kathy Baker, Alan Bates, and Jean-Pierre Cassel. Vincent plays a sleazy Sicilian hotel clerk who blows the whistle on the movie's possessed killer. "I don't think of *MR. FROST* as a horror movie. It's non-linear, more psychological. The director's very nice man named Philippe Setbon who had an 'auteur' kind of approach to movie-making, which made the producer, R.P.

Cohen, very nervous. One day Cohen went to Philippe and asked him if he had a list of shots for the day. 'Yes,' Philippe told him. 'Well... where is it?' (*in French accent*) 'It eez in my head.' And Cohen says, 'Listen, Philippe, it's sometimes good to write out a shot list and give me a copy and also give a copy to the director of photography, because if you *don't*, well, things tend to fall through the cracks in the floor.' 'What is deez?... fall through the cracks in the floor?' And Cohen explains the expression to him, to which Philippe replies, 'Ahhh! I understand. In United States — the floor, there are no cracks. In France, there are some cracks. In Italy, *many* cracks. In Yugoslavia, no floor.' (*laughs*) That was pretty much an evaluation of movie-making around the world."

In *BATMAN RETURNS* (92) Vincent plays "Organ Grinder," one of the Penguin's henchmen who carries a chimp on his shoulder, blasts a crowd with a machine gun (hidden in his organ-grinding unit), and even stuffs kidnapped kids into circus-animal cages. The over-produced sequel reteams Schiavelli with *TAXI* co-star Danny DeVito, playing director Tim Burton's grotesque rendition of Bob Kane's comic-book villain. "We shot that on a frozen set — literally. I worked on the picture for 10 weeks and was *not* in a lot of it (*laughs*), but I kinda knew that when we started shooting. It was too much money — and it was too cold! Twenty-eight degrees on that set because Tim wanted to see people's breath. We shot it in a sound stage with these huge refrigeration units. Outside it was 90 degrees, but inside you had to put on long underwear and drink soup. And if you noticed, our costumes were all warm-looking, wooly things. In those scenes we had a dozen Emperor penguins for the long shot, two dozen little penguins, three dozen mechanical penguins operated by puppeteers with video monitors that were under the stage, and a half a dozen little people in penguin suits. You'd come out at the end of the day and see all the circus extras, puppeteers, and penguins walking in. That was a very dark movie. You hear a lotta stuff about Tim Burton being this madman. He's actually a very interior, pensive kind of guy. Very charming, nice. I mean, c'mon, nobody gives \$30 million to a wacko to make a motion picture."

In the late 80s and throughout the 90s, Schiavelli made guest

appearances on such fantasy-, sci-fi-, and horror-oriented television series as *HIGHLANDER*, *STAR TREK: THE NEXT GENERATION*, *BONE*, *CHILLERS*, *M.A.N.T.I.S.*, *PERVERSIONS OF SCIENCE*, and *TALES FROM THE CRYPT*. "I was in the 'Mournin' Mess' episode of *TALES*. It was about modern-day ghouls, and I play a down-and-out drunk who knows the horrible secret going on in the streets." Schiavelli is murdered, gutted, and partially eaten in the episode. "The makeup for my corpse in that was all rubber, it wasn't even me. They did take a cast of my head, though. We shot that in downtown L.A."

"You know, I've lived in L.A. for 20 years, and they talk about places on the radio where bad shit is happening, but I don't even know where the hell those places are! (*laughs*) Actually, the thing about Los Angeles that I find attractive is that there are no diversions here. And because there are no diversions, there's nothing to keep you from making peace with yourself. In fact, it's a city which *forces* you to make a peace with yourself, which you never have to do in a city like New York or Paris, because those cities divert you. In Los Angeles you're in isolation. You're in this little steel cage, your car, moving from one place to another. You can't talk about what you're *not* going to do anymore, you gotta do it! And, basically, the person you're most bored with here is yourself, because you're not in public in Los Angeles, you're always in

private. The social world in Los Angeles is really a private affair, too, like movie-making, it's a collaborative art that's really hidden behind the walls of the studio-fortress."

In the mid 90s Schiavelli also had an excellent part in the "Humbug" installment of *THE X-FILES*. The Kim Manners-directed entry has Mulder and Scully investigating a rash of bizarre murders among a group of circus sideshow freaks. The wild roster of characters includes alligator men, an armless priest, bearded women, tattooed geeks, human blockheads, a melting man (only seen through contorted mirror reflections), and, naturally, an assortment of midgets. Jim Rose, Michael (TWIN PEAKS) Anderson, and The Enigma guest star. Schiavelli plays an alcoholic sideshow performer with an undeveloped twin growing out of his chest. "Yes! A conjoined twin! Actually, one of the funniest moments occurs with me and Gillian Anderson when I knock on her trailer door. She opens it and we're both quickly embarrassed: Not only is her breast showing through her partially open nightgown, but

my brother is showing through my partially open pajama top. So we both nervously cover up our exposed 'parts.' (*laughs*) I really believe that episode is to *THE X-FILES* what 'The Trouble With Tribbles' was to the original *STAR TREK*. It's light on one hand, and heavy on the other. Definitely outside of the show's usual mold. Very special."

Of the gangsters-versus-ghouls movie *LURKING FEAR* (PV #20), Leonard Maltin writes, "This seems more derived from *Key Largo* than from H.P. Lovecraft's story... shot in Romania, and looks it." Still, it features fairly creepy-looking monsters, the always-welcome John (FRENZY) Finch, and another memorable performance by Schiavelli (who really lets loose with the Brooklyn accent as a near-sighted, crude mortician named Specs). Yet the actor recalls the production with few words... and few kind ones. "That movie...ughhh!... it's like watching paint dry." A more palatable horror film for Schiavelli was Clive Barker's extremely downbeat *LORD OF ILLUSIONS* (95). In one of the film's few comical moments, Vincent plays Vinovich ("Vee are opening up people's heads!") an upper-crust Russian magician, who is actually a greasy New York fraud. "I play a very superior pain-in-the-ass kind of magician, the guy who everyone thinks is *the* magician man, but he's



just a little full of shit. Clive was great. He has that sort of boyish charm which you really don't expect from someone who's got such a macabre perspective on things."

More noteworthy performances followed in the latter 90s. TOMORROW NEVER DIES features Vincent as Dr. Kaufman, the sadistic yet dry-humored assassin who snuffs Teri Hatcher off-camera (but gets his from Pierce Brosnan) in the now politically correct Bond series. In Milos Forman's THE PEOPLE VS. LARRY FLYNT (97), Schiavelli stars as one of the legendary smut peddler's editorial staff (along with a one-eyed Crispin Glover). Vincent had a recurring role as Uncle Enyos in the cult TV series BUFFY THE VAMPIRE SLAYER. And in Forman's MAN ON THE MOON (99), he plays a television executive ("Ladies and gentlemen, you have just witnessed a happening!") whose patience is pushed to the limit by the predictably unpredictable antics of experimental comedian Andy Kaufman. In MAN ON THE MOON, Vincent (the former Reverend Gorky) plays alongside former TAXI costars — here playing themselves playing their "Taxi" roles (!) — Jeff Conaway, Judd Hirsch, Christopher Lloyd, and Marilu Henner. "Kaufman had a lot of power on the show but wasn't hard to work with. He didn't come to rehearsal a lot; and when he did, he always seemed a little hidden, a little strange. These characters of his... a lounge singer, a wrestler... he would simply invent them and sort of... live them. But I think what we assume to be strangeness on his part, was really nothing more than a kind of performance-art type of perusal."

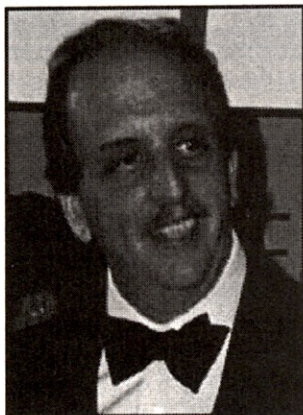
Aside from acting, one of Vincent's great loves is cooking. And, to date, he's written two books on Sicilian cuisine: *Papa Andrea's Sicilian*

Table: Recipes and Remembrances of My Grandfather (Citadel Press, 93), and *Bruculinu, America: Remembrances of Sicilian-American Brooklyn, Told in Stories and Recipes* (Houghton Mifflin Company, 98). Schiavelli has also edited *The Chefs of Cucina Amore: Celebrating the Very Best in Italian Cooking* (West One Hundred Seventy Five, 99), and you can occasionally see him cooking on PBS's CUCINA AMORE. "I got a lot of my recipes from my grandfather Andrea. He'd been a chef

for a baron in Sicily before he came to America. And when I was a little boy, I'd sit at one end of the kitchen table doing my homework, while he'd be at the other end cooking dinner. What I realize now as an adult is that all of the little secrets which Papa Andrea chose not to share with anyone, he chose to share with me. It was his gift to me. And it took me till adulthood to realize the scope of that gift, because I've read quite a lot about Sicilian cuisine and understand that not only were his recipes valid and appropriate, but his spin on things was truly a master's touch. So, of course, now I give away a lot of those secrets in my cookbooks." (laughs)

Schiavelli realizes that many of his film and television roles aren't particularly large, but he always tries to make them as unique as possible. "I hope to be busy

next year — busier than *this* year! (laughs) But, in general, I tend to embellish all of my characters. A good example, I suppose, is A LITTLE PRINCESS, a remake of the 1930s picture with Shirley Temple. In that one, I play a guy who gives the bad news to the girl that she's broke, out of money. Not a huge part, but I... add a little to it. And I'd like to think that people remember me for those types of roles... for the rest of their lives." (laughs)



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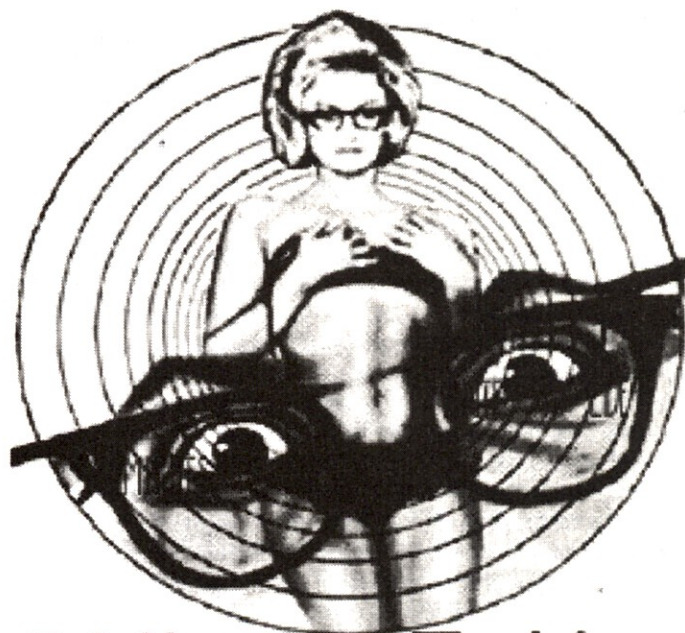
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DRUGS

HALLUCINATION GENERATION (Trash Palace, 66) D/S "Edward A. Mann" (Santos Alcocar), P Nigel Cox

Bill (star Dany Stone), a dull, weak and depressed guy from San Francisco, remembers his downfall "step by stupid step." Former art professor Eric (George Montgomery) uses young people who crash at his home on the island of Ibiza for drug "research." He also spouts philosophy, cheats on his wife and wears laughable white sunglasses. Bill's parents cut off his funds and his brief Barcelona marriage to the German Lise (Renate Kasche) ends after they have a fight. He joins his friend Denny (Tom Baker) at the crash pad and is talked into smoking weed (in long pipes) then is tricked into drinking LSD. While on his first trip, Eric and the others cruelly pressure him into committing a robbery. Bill's freak out scenes are color flashes in a b/w movie. He sees slo mo rats, cartoon bats, face masks, and what looks like Montgomery in blackface. On the mainland we're told that Bill and the others use "Bennies, airplane glue, anything - to stay high." He kills a rich man (Victor Israel), has flashes of the robbery victim's bloody body and sobs to a gay man who finds him passed out on the dock and takes him home. Baker narrates with a flat emotionless voice, sometimes talking over dialog scenes. Lengthy segments with locals are in Spanish. Blonde Carol (Marianne Kanter, also in DEVIL'S ANGELS) wears a sexy net front bathing suit and is naked in a hallucination. A decent (pre-psych) rock and roll band (featuring lead singer Steve Rowland) is heard several times and do "Help Me" at a pool party. AIP/Trans-American released this the same year as THE TRIP. The next year Baker starred in Warhol's I, A MAN. Alcocar also directed CAULDRON OF BLOOD (70) starring Karloff.

CISCO PIKE (J4TH, 71) D/S Bill L. Norton, S Robert Towne, P Garald Ayers

Cisco (Kris Kristofferson), a long haired "former teen idol" musician, has decided to stop being a drug dealer in Venice. Corrupt narco squad Sgt. Holland (Gene Hackman), who had busted him, forces him (at gun point) to sell 100 keys of "rip your head off" grass in just two days. Cisco hides the solid bricks in his guitar case and his car and sells them for \$200 (!!) apiece. The sweaty desperate, crazy seeming Holland eventually ruins his own plan for easy profits. Cisco sells some to the rich Myrna (Viva) and her lover/friend (Joy Bang). They swallow drugs when a cop stops them and go to The Troubadour club, but a scene with the three of them in bed has been cut. Cisco's former musician buddy Jesse (Harry Dean Stanton), now a wasted junkie, shows up at the worst time. Sue (Karen Black), who meditates, sings and has a brief topless scene is Cisco's disapproving live-in girlfriend. Antonio Fargas is a dealer who says "The nose knows." The Columbia release also features Doug Sahm, who is seen briefly recording with his Sir Douglas Quintet, Allan Arbus (his manager), Severn Darden (Cisco's lawyer), Roscoe Lee Browne, and Hugh Romney (aka Wavy Gravy). The soundtrack features then new Kristofferson songs and Sonny Terry playing harmonica. The theme song ("Loving Her Was Easier") made it to #26 on the pop charts. Writer Towne was uncredited. Cinematographer Vilis Lapieniks (from Latvia) started his career with THE HIDEOUS SUN DEMON

(59) and LITTLE SHOP OF HORRORS (60). Kristofferson, who had been in THE LAST MOVIE (71) was in PAT GARRETT AND BILLY THE KID (73) next, which made three interesting slow moving money losers in a row. Viva and Bang were both also in PLAY IT AGAIN SAM (72). Sahm was also in Norton's MORE AMERICAN GRAFFITI (79). Norton still directs TV episodes, which is where he started.

POST NUKE 90s

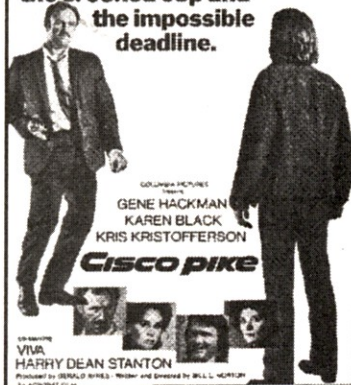
PREHISTORIC BOMBOS IN ARMAGEDDON CITY (Video Outlaw, 91) P/D/edit/act Todd Sheets, S Roger Williams

After several long scenes from BOMBOS B.C. (91), this ridiculous sequel finally starts. At least most of the comedy is intentional. Scenes in a classroom make you realize that many of the young amateur actors must have still been in school. Some (mostly blonde) female "warriors" sorta dressed like cavewomen (and one guy) wander around "Old Chicago," kill some bug men (the FX are terrible) and are forced to work in a mine (somebody's basement) by the clunky awkward robot of the costumed villains. They're eventually joined by a little kid and a black lady doctor (Veronica Orr), who all of a sudden is wearing a black body stocking and ready to join the freedom fight. The laughing Nemesis (who sounds like Crusty The Clown) and Salacious fight each other on bicycles and skateboards. Characters (including the director) talk to the camera and make in jokes. The music is borrowed classical favorites plus some instrumental rock. Holly Starr, Stephanie Malone and Jenny Admire star. This tape sat on my review shelf for 10 years before I was in the mood to watch it but it's nice to see that futuristic phones still have cords. Most indy regional directors who started out during the 80s video boom got back to their real lives years ago. Sheets, who lives and works in Kansas City, KS, has directed 36 (!) titles - so far. The Video Movie Guide gives several of them BOMB ratings (fair enough) but it's obvious that they never watched this when they cite the "violence and nudity." After the film (which would be rated PG), Sheets talks about making movies without those elements and thanks Jesus in the credits. He also asks that reviewers try to appreciate how hard it is to make a no budget feature and says they shouldn't write that "any movie sucks." OK.

AMAZON WARRIOR (Cinemax, 97) D/edit Dennis Devine, S Steve Jarvis, P/act Raymond Storti

Computer FX were used for the opening of this XENA inspired post nuke revenge fantasy. The WTC towers explode and crumble. Blonde mercenary Tara (J.J. Rodgers) has flashbacks to when she was a helpless little girl watching her mother (Kat Facchino) being killed after their entire all female tribe is slaughtered by men. She's hired by the comic coward Lord Borelli (Bob Sherer) to escort his two short spoiled daughters (Athena Demos and Zrinka Domic) somewhere. Both daughters have brief naked sex scenes with a muscular warrior (Jimmy Jerman) in a tent. Tara has sword battles and eventually falls for the long haired General Steiner (producer Storti). One scene has soldiers farting. Also with Al Spencer as the bald black warrior and Christine Lydon.

**NO WAY OUT
FOR CISCO PIKE!**
He's trapped between
the crooked cop and
the impossible
deadline.



Facchino shows off her silicone breasts in a bathing scene. Rodgers, who is better than the material, has been in other movies by Devine and has acted on network TV shows. Devine's 10 features include HAUNTED (PV #35).

UK

PATTERN FOR PLUNDER (SW, 62) P/D John Ainsworth, S Christopher David

(THE BAY OF ST. MICHEL, OPERATION MERMAID) A group of WWII Navy vets sail to France on a small yacht to attempt to find a treasure stashed by the Nazis. Bearded skipper Nick Rawlings (Keenan Wynn) is the leader. Blonde Helene (Mai Zetterling) is first seen twisting wildly in a Cherbourg club. Dave (Trader Faulkner), who sings, had been living as a drunk, still in love with pub pianist Pru (Rona Anderson) and Bill (Ronald Howard) is a London bank exec. There's also a Nazi recently released from Spandau. Audio Instructions are played on a Philips reel to reel. Awkward flashbacks show Nazis plotting and actual sea battle footage. The double twist ending doesn't make up for the mediocre script. The b/w British production was filmed in the Pinewood Studios and in Greece. Herts Lion released it here.

THE INCREDIBLY STRANGE PEOPLE SHOW (Powercage, 02) P/D/S Jason De L'orme, P/act Simon Faulkner

Two guys (one black) sit on a couch, channel surf and talk and argue. The TV screen shows news flashes, commercials, a British soldier, a mad scientist creating a Slithis monster, and a QUINCY spoof. A kid's show starring a red haired female hostess with a sock puppet that becomes a gore scene. With comic sound FX and some fake Americans and Australians. Faulkner plays several characters. The letterboxed "featurette" is partially in b/w. I'm impressed that it took two years to shoot (on Beta), mostly in a rented North London flat using borrowed funds and actors that worked for free — but I don't get the humor. See theincrediblystrangepeopleshow.co.uk.

WHITE HUNTRESS (57) P/D George P. Breakston, D C. Ray Stahl, S Dermot Quinn

(GOLDEN IVORY) In 1890 brothers Jim (Robert Urquhart from THE CURSE OF FRANKENSTEIN) and Paul (John Bentley) are hired to help escort a British family of settlers trekking through Kenya in covered wagons. Both men want the cute short haired Ruth (Susan Stephen). She wears pants, pouts and is good with a rifle. Paul's real motive though is to reach the secret Kayanga Valley and get rich quick by taking elephant tusks. He becomes so deranged after discovering some fool's gold that he instigates local natives to attack the people he's supposed to protect. Like some American westerns, this shows a minority of greedy white men as the real problem when dealing with native people (here Masai "Lion Men" and Kipsigi warriors). Also with rhinos, a giant snake, and laughing hyenas. AIP released the b/w feature here with a misleading title and ad campaign. Breakston, a former kid actor also directed THE WOMAN AND THE HUNTER and two British TV series (AFRICA PATROL and ADVENTURES OF A JUNGLE BOY) around the same time. All were shot on location in British East Africa. AIP billed this with NAKED AFRICA.

SILENTS

L'UOMO MECCANICO (21) D/S/star Andre Deed

The first two reels of this amazing sci fi movie are lost and the title cards are in Italian, but that doesn't explain why it isn't listed in reference books or mentioned in film histories. It has action, comedy, two giant robots, and nudity and looks like a pretty expensive production for the time. A female master criminal scientist (Margheritt Donadieu) shoots up some drug, starts a fire in the mental hospital she's being held in and escapes in disguise. She then monitors her very cool ten foot tall (!) safe cracking remote control killer robot on her big

screen TV. The robot is a hit at a society costume party where it sits down, shows off and orders champagne. The party ends though when it grabs a woman, pulls her top off (!) then throws her to her death. When it runs (!) after a car, the FX are excellent. A friend of Inspector Ramberti creates a similar rival robot and they destroy each other in a rock 'em sock 'em fight. The director, an early French comedy movie star, takes the hyper comedy relief role. Segments are tinted various colors. A soundtrack of Sun Ra jazz records (!) was added in Italy in the 70s. Ambrosia films also made IL MONSTRODI (20), a forgotten early Frankenstein movie.

TOLL OF THE SEA (22) D Chester M. Franklin, S Frances Marion

TCM has aired this rare 41 min. experimental two tone color silent (with piano score). The Technicolor company produced it and First National was the distributor. It's a simple nice looking low key drama shot mostly outdoors and was made at a time when (usually fake) Asians sold white women and drugs in western movies. In China in 1919, Lotus Flower (the teenage Anna May Wong) sees a man wash up on the shore and soon falls for the nice seeming Allen (Kenneth Harlan). His western friends criticize him for being involved with her, local women warn and shun her, and he leaves for America promising to return. Meanwhile she becomes a single mother who watches the crashing waves waiting for him and pretends to receive letters from him. She seems to be wealthy though and has servants. When he does return, it's with his American wife (Barbara Bentley). The tragic Lotus gives her son away to them, then jumps into the sea. Wong had smaller roles in the major hits THE THIEF OF BAGDAD and PETER PAN (both 24) and was still acting many years later but she had to commit on screen suicide many more times. Harlan was later starred in serials. Marion wrote at least 162 filmed screenplays including CAMILLE and LOVE FROM A STRANGER (both 37).

50s

DADDY-O (Col. 58) D Lou Place, S David Moessinger, P Elmer C. Rhoden Jr.

Phil (Dick Contino) is driven off the road in his truck by blonde Jana (Sandra Giles) in her convertible. She says "Touch me and I'll split your head open!" He tells the amused witnesses "If she were a man I'd knock her teeth out!" That's how the main characters meet in this neglected gem from AIP. With over the top dialog, implied sex and drugs, rock and roll music, top heavy beauties, and some strong violence, it occasionally approaches the level of mid 60s Russ Meyer dramas. After pumped up former drag racer Phil is cleared of manslaughter in a hit and run death, he's put on probation and loses his license. Sidney (Bruno VeSota, in a role patterned after Sydney Greenstreet) hires him to sing at his Hi-Note club and uses him to drop off mystery ("junk") packages from Mexico. When Phil (billed as Daddy-O) passionately and angrily sings "Wait Till I Get You Home," the reaction shots from Jana and bad girl Marcia (Gloria Victor) are priceless. They both wear tight sweaters with push up bras that make their chests resemble the protruding headlights of the 50s cars they drive. When Sidney's weird gym owner sidekick Bruce (Jack McClure) sneers and stares through his thick lens glasses, he resembles David Letterman (!). With a night time drag race, car hops, dancing, and a visit to a hot dog shaped L. A. lunch counter. Phil also sings "Rock Candy Baby" and the ballad "Angel Eyes" backed by a four piece combo. Jimmy Madden wrote the songs and the jazzy score was the first by John Williams. Contino, who was nearly 30 at the time, was a body builder accordionist who had two chart hits. Giles, from Hooker, OK, is very sexy and convincing in her role. She was also in LOST, LONELY AND VICIOUS (PV #31) and is now a well known L.A. real estate agent. VeSota directed Victor in INVASION OF THE STAR CREATURES (62). Place, a brother in law of Sam Arkoff, only directed one other feature - BEAST WITH A MILLION EYES (55). Moessinger later became a producer of WALKER, TEXAS RANGER!



THE PURPLE GANG (JFTH!, 60) D Frank McDonald, S Jack Dewitt, P Lindsay Parsons

In Detroit during the 20s "Honeyboy" Willard (Robert Blake) declares that "People are like sheep" and "Fear makes the world go round." By the time of prohibition he's running a phony protection racket. He joins forces with three brothers led by Eddie (Joe Turkel) who smuggle booze from Canada, and Capone sends Killer Burke (Paul Dubov) to help. Gangsters, bad cops and innocent citizens are machine gunned and the pregnant blonde wife (Elaine Edwards from THE BAT) of Lt. Harley (star Barry Sullivan) is shoved out of a window. Honeyboy says "No liquor, no junk, no broads while I'm running the show," and battles the Mafia members trying to muscle in on his territory but Blake's claustrophobic character gets more and more psychotic. He puts his best friend and right hand man Hank (Marc Cavell) in a coffin and fills it with cement. He freaks out and sobs when jailed. This is strange to watch knowing that Blake has been behaving the same way recently in real life. Drugs (marijuana and heroin) are sold out of a flower shop. A U.S. government narcotics agent introduces the Allied Artists release, one of several movies inspired by the then popular UNTOUCHABLES TV show. It's based more or less on real characters. Everything was shot on sets, 30s footage was edited in and Sullivan narrates and thinks out loud. Also with Susy Marquette, Jody Lawrance, and Nestor Paiva. DeWitt also wrote CELL 2455 DEATH ROW (55) and A MAN CALLED HORSE (70). The print (with an added Warner Brothers logo) is excellent.

CRIME WAVE (JFTH!, 54) D Andre DeToth, S Crane Wilbur,

Bernard Gordon, P Bryan Foy

Steve Lacey (Gene Nelson), a short ex con who served time at San Quentin, lives with his wife Ellen (Phyllis Kirk) and works as an airline mechanic. Three newly escaped cons kill a cop during a botched gas station hold up and decide to hide out at Lacey's apartment while planning a bank job. Tough, fast talking Lt. Sims (Sterling Hayden) is determined to find them. Doc Penny (Ted DeCorsia) is the brains of the small gang and Hastings (Charles Buchinsky/Bronson) is the idiot brute with his eyes on Ellen. Lacey is a good guy who reports to his parole officer but he's "no fink." The wounded Morgan (Ned Young) goes to a disgraced ex con doctor (Jay Novello) working as a vet. The 73 min. b/w Warner release, shot on location in Glendale and L.A., has a great stark realistic look and Hayden is good as usual. Also with Timothy Carey in an early role as a menacing con, Dubb Taylor as a gas station attendant, Fritz Feld, and Hank Worden. The print is excellent. The DeRoth/Wilbur/Foy team had just done the very different HOUSE OF WAX (53). Uncredited writer Gordon was blacklisted. Star Nelson became a director.

VOODOO

BLACK MOON (34) D Roy William Neill, S Clements Ripley, Wells Root

It's amazing that this voodoo movie hasn't received more (any?) attention. Juanita (Dorothy Burgess) lives with her rich husband Stephen Lane (Jack Holt) in Manhattan, but can't wait to get back to the French Caribbean island of San Christopher where she was born. The atmosphere there is almost like in ISLAND OF LOST SOULS, but with blacks instead of beast men. Her plantation owner Uncle Raymond (Arnold Korff) warns Lang that "We are five whites and around us are 2000 blacks!" and threatens to whip any that get out of line. They kill anyone that threatens to take Juanita away again including the overseer (knife in back), wireless radio operator (hanging) and a nurse (lava pit). Slow menacing drumming is heard non stop. Lunch (Clarence Muse), from Georgia, who calls the locals "monkey chasers," shows Lang a big ceremony in the woods where Juanita dances wildly. The natives eventually attack and overrun the main house and Juanita prepares to sacrifice her own little girl (Cora Sue Collins) while frenzied natives dance. Fay Wray (who never looked better) is

Gail the secretary who loves Lang and reluctantly came along. Mme. Sul-tewan is Ruva, who raised Juanita and Laurence Criner is Kala the priest. The Columbia release runs 68 mins. TCM had planned to show this but never did. Ripley also wrote the Bette Davis plantation movie JEZEBEL (38). Neil's next was THE BLACK ROOM (35) starring Karloff.

HOUSE ON SKULL MOUNTAIN (Trash Palace, 74) D Roy Honthaner, S Mildred Pares, P Ray Storey

When the very old Mrs. Cristophe dies, her evil bald servant Thomas (Jean Durand) and maid Lovette (Ella Woods, who sings) take over her mansion. Relatives who have never met arrive for the reading of the will, there's a lightning storm, voodoo drummers play, a hooded phantom lurks and characters die. Lorena (Jane Michelle) and the ("adopted") white anthropology professor Dr. Cunningham (Victor French) spend a romantic time off in the Underground shopping complex of Atlanta. Back at the mansion (filled with African artifacts), Lorena leaves her body and ends up in a secret cavern where voodoo followers chant and dance and her great grandmother is revived. The tame 20th Century Fox horror release, made in Georgia, has some non cliché black characters (including a black lady doctor) but is weakened by having a white hero and a very unconvincing miniature skull mountain. Also with Mike Evans as a smirking wise ass cousin in checkerboard pants and Xernona Clayton. Michelle had been in SCREAM, BLACULA, SCREAM (73). TV fans will recognize French from LITTLE HOUSE ON THE PRAIRIE and Evans from THE JEFFERSONS. Lloyd Nelson (the sheriff) was a regular in Jerry Warren movies. Storey was the production designer of SPIDER BABY. This was the only movie directed by Honthaner, who had edited THE HIDEOUS SUN DEMON! The print is excellent.



CRIME WAVE

CANADA

BATTLE QUEEN 2020 (New Concorde, 99) P/D Daniel D'Or, S William Bostjancic, Michael B. Druxman, P G. Phillip Jackson

(MILLENNIUM QUEEN) In the post nuke future, the earth is frozen, starving survivors live in underground tunnels, and the masters live in what looks like a 19th century whorehouse. Gayle (Julie Strain, who narrates) is the head madame and mistress of the new boss Spencer (short but muscular Jeff Wincott). He has problems controlling his goofy horny surgeon

Braxton (Bill Baker) who is busy removing rejuvenation glands from people and Manson (Brian Frank), the scheming head of security. After lounging around topless, having sex with her boss, then with a new woman forced to be a hooker, Gayle, who wears devil horns, is so touched by the presence of a little orphan (Jade Kroll) that she decides to join the rebels and starts kicking ass. You have to wonder what's on the mind of a director who cuts from a tender matronly scene with a kid to his naked star massaging her oversized silicone breasts while in a too small tub. At the end Gayle says "I've gone from being a sewer rat to a Queen of a new city." Priscilla (Eva Dawn Nemeth) is a black leather S+M kickboxer who uses nunchucks and Joad (Paul Repoviti) is the dull rebel leader. Much time is taken up by flashbacks and footage of faceless people riding around in snowmobiles. It was filmed around Timmons, Ontario.

CLONED (97) D Douglas Barr, S Carmen Culver, David Taylor, P Robin Forman

Skye (Elizabeth Perkins) works at a Northwest bio lab that faces bankruptcy. Her eight year old son Chris (Alexander Pollock) had died and she can't get pregnant again. She has nightmares and one day sees a kid who looks exactly like her son at a resort town. She does some detective work and discovers seven more identical duplicates of Chris. They all show up in one scene. It's all part of a profit scam conspiracy by the company boss John (Scott Paulin), his killer assistant (Enrico Colantoni) and Dr. Kozak (Alan Rosenberg). Her husband (Bradley Whitford) thinks she's crazy and FBI agents are useless. The idea of

corporations creating clones in secret and selling them is both terrifying and more likely every year. This is a good near future sci fi movie, but as in many recent features, black characters, including a doctor (Tina Lifford) and a security guard, are the weakest links when it comes to keeping secrets or just doing their job. The NBC network movie was itself a clone of its competition at CBS, *THE THIRD TWIN* (starring Kelly McGillis). If you watched both of them on TV you spent at least one hour watching commercials which is also scary. *CLONED* was filmed in Vancouver and released on tape in Germany.

40s

CRY OF THE WEREWOLF (44) D Henry Levin, S Griffin Tay, Charles O'Neal, P Wallace MacDonald

The ancestral home of Gypsy Princess Celeste (Nina Foch) is now the New Orleans Psychic Research Museum. Displays include a vampire skeleton and a voodoo room. Celeste, whose mother was said to be a legendary werewolf, uses secret passageways and a hidden crypt as she kills off characters and hypnotizes Elsa (Osa Massen) to force her to kill her scientist fiance Bob (Stephen Crane). Only paws are seen when she's a wolf and she sobs after killing. The wolf in the final scene is a German Shepherd. Short tempered Lt. Lane (Barton MacLane) has a semi comic partner (John Tyrrell). The 63 min. Columbia release manages to copy parts of the Universal *WOLFMAN* and the RKO *CAT PEOPLE* and the support cast is great. There's Milton Parsons as a funeral parlor owner, Blanche Yurka as the Maleva character, Fritz Leiber as the director of the museum and John Abbott as the tour guide who loses his mind. Transylvanians are played by actors from America, Holland (Foch), Denmark (Massen, who has a heavy accent), and Estonia (Ivan Triesault). Unbilled blacks play servants in the flashback. It was taped from TV in Philadelphia.

JUNGLE MAN (Sinister, 41) D Harry L. Fraser, S Rita Douglas, P T. H. Richmond

Wealthy Betty (Sheila D'Arcy) is part of a safari to search for the "city of the dead" which is never found. They visit the camp of dedicated Dr. Hammond (star Buster Crabbe), busy trying to find a cure for a fever, and her missionary uncle (Charles Middleton) who keeps a Malaysian tiger for a pet and has a black servant Friday (Floyd Shackleford). Middleton plays a likable kindly man (for a change) but dismisses the natives as "like children." Betty dresses up like a hula girl to get the doctor's attention and he swims as part of an effort to save her life when she gets the fever. The best footage in the only 63 min. PRC release is from other older more expensive movies. Wild animals are seen, natives have a ceremony and a totally irrelevant killer tiger flashback takes place in India. Other characters with little to do are a short cowardly comic relief guide (Vince Barnett), Betty's boyfriend (Weldon Heyburn), his partner (Robert Carson), her father (Paul Scott) and the boat captain (Hal Price). D'Arcy played the dragon lady in the *TERRY AND THE PIRATES* (40) serial. Fraser directed *WHITE GORILLA* (45), also loaded with old footage, and *CHAINED FOR LIFE* (51)! The tape includes several trailers for rare 30s B westerns.

90s

SHELF LIFE (Nomad, 92) D Paul Bartel, P Bradley Laven, Anne Kimmel

In Anaheim on Nov. 22, 1963, a family moves into a fallout shelter. Eventually the parents die and are left to become skeletons but the three children never

leave. 30 years later, the TV set continues to flicker on and off but the food supply starts to run out. They sing, chant, dance, argue and play childish games and mix parts of a prayer with the pledge of allegiance. Tina (O-Lan Jones) and Scotty (Jim Turner) are hyper and imaginative. Pam (Andrea Stein), the oldest, is wearier. The three stars wrote the script based on their stage version. This, the last of nine features directed by the late Bartel, was never released, but the actors are great in their roles. If you like clever black comedy and don't mind the single set it's well worth seeing. Bartel appears briefly on the TV, as does early 50s kid show star Pinky Lee. Coppola regular Dean Cain was the production designer. The score is by Andy Paley and one song was co-written by Brian Wilson. *BLAST FROM THE PAST* (PV #31) borrowed a few ideas from *SHELF LIFE*.

THE CORONER (New Horizons, 99) D "Alan Smithee" (Brian Katkin, Jan A. Mas), S GERALYN RUANE, P Michael Upton

After an opening scene with strippers at work, headlines announce that a serial killer has been busy killing strippers and hookers. A blonde wearing a straitjacket in a padded room has flashbacks. She's Emma Santiago (Jane Longnecker), an impossibly young looking lawyer and the killer is the pudgy Dr. Leon Uraski (Dean St. Louis), the chief medical examiner. He stalks her, kidnaps her, ties her up, handcuffs her, dresses her like a cheerleader, videotapes her, cuts off her finger, and apparently rapes her (offscreen). She escapes (twice) but nobody believes her so she seeks revenge. She never mentions the rape and her finger seems fine. The fact that the thick police detectives on the case are named Manly and Stryker gives you an idea of the level of the script. It seems like Leon, who wears only an apron while tormenting victims, preys on suicide survivors. One bizarre almost funny scene has voyeur Leon hiding behind a potted plant (!?) as a naked young East Euro lady crawls on her hands and knees on a table. Also with Rebecca Gray (geeky best friend), Christine Burke (victim), David Aimerito (long haired boyfriend), a nightmare, a sorta punk band in a club, and a poster on a wall for *EQUALIZER 2000*. My guess is that Roger Corman had second unit director Mas add the scenes with nudity and Katkin had his name removed because his "art" was tampered with. Upton also produced *LEPRECHAUN IN THE HOOD* (PV #33).



DO YOU WANNA KNOW A SECRET (Two Left Shoes, 00) D Thomas Bradford, P/S Kermit Christman, S/cct Del Tenney, P Edward Lopatin

The boyfriend of traumatized blonde Ct. college student Beth (Dorie Darton) had been killed by a hooded masked psycho with an axe in their dorm. A year later members of a small group of her friends, spending Spring break at a very expensive house in Florida, are killed off. The movie's title appears on a computer, a wall and is carved on a victims chest after a rave. Meanwhile an alcoholic FBI agent (Jeff Conaway), whose daughter had been killed, argues with the local redneck police chief (Jack McGee). The killer, who wears a bug eyed mask, ties up and kills his own preacher father (executive producer Tenney) and mother (Margot Hartman Tenney) in a church. This very unoriginal teen slasher movie looks good and is played seriously but is very tame. With a nightmare inside of a nightmare, a suspicious rasta hair gardener, a storm, and a record number of false scares. The others include Hank (Joseph Lawrence, also in *URBAN LEGEND FINAL CUT*), the black Oz (Tommy Jay Jones), the Latin Nelly (Elsie Escobar), the bitchy Tina (Leonora Scelfo, also in *SCREAM*), and Brad (Chad Allen). Hartman starred in her husband's *CURSE OF THE LIVING CORPSE* back in '64!

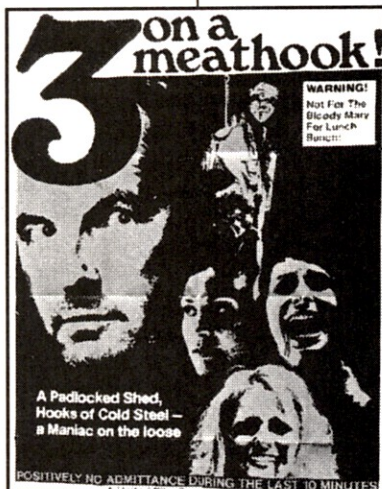
GIRDLER

ASYLUM OF SATAN (SW, 71) D/S William B. Girdler, P/S J. Patrick Kelly III

Concert pianist Lucinda (Carla Borelli) wakes in The Pleasantville Asylum run by Dr. Specter (Charles Kissinger) who won't let her leave. He's actually an ageless Satanist with a large goatee who plays a pipe organ and sometimes magically disguises himself (very badly) as his own female assistant Martina or the mansion caretaker. The first shot of an obvious man with a dubbed in fake Euro female voice will help prepare you for the fun to come. The patients that Lucinda meets are a young blind woman (Sherry Steiner), who is bitten to death by snakes in a pool, a crippled older woman (Mimi Honce), offed by poison gas AND fake spiders, and a deaf mute guy who is burned to death by white hooded Satanists. Meanwhile, Lucinda's worried and angry fiancé Chris (Nick Jolley) tries to convince a local police detective (Louis Brandy) to do something. With his horrifying 70s hair and mismatched loud suits and a yellow Porsche convertible, Chris is scarier than Dr. Specter. The not bad demon that appears at the end is a woman (Pamela Goyz) in a suit monster. With nightmares, a romantic flashback, a mutant with an eye missing, and a bloody decapitated head. Funky guitar and horn music is by The Blue Express and the Lovin' Spoonful like theme song is by Jolley. Like all of the late director's early movies, it was filmed in Louisville, Kentucky. The late Girdler, a local FRIGHT NIGHT movie host at the time, was a Girdler regular. Borelli, a long haired beauty, went on to many TV roles and was in Altman's O. C. AND STIGGS (83). The tape includes trailers for movies by Girdler, Andy Milligan, and others, followed by shots of countless rare horror press books covers, lobby cards and drive in ads. "Hail Satan!"

THREE ON A MEATHOOK (Regal, 72) D/S/music William B. Girdler, P John Asman, Lee Jones

Two years before DERANGED and TEXAS CHAINSAW, Girdler used PSYCHO as a partial blueprint for his version of the Ed Gein legend. Young Billy Townsend (James Pickett, who has childhood flashbacks) lives in a backwoods farmhouse with his widower Pa (Charles Kissinger). Pa has somehow convinced Billy that whenever he's around females, he kills them. Blonde Debbie (Linda Thompson) and her three girlfriends run out of gas while on vacation, so Billy brings them home for the night. When Debbie, who we first saw having sex with some guy in a hotel room, is hacked to death in the bathtub, it's like a (very mild) version of a similar scene in BLOOD FEAST. Two of her friends are shot, when the other is decapitated, her body falls while the head stays held up by an axe. Billy goes to town while Pa cleans up. He sees a re-issue of THE GRADUATE, then an embarrassing Chicago type horn and pants suits band (American Xpress) who do two songs in a club. Note: Some band out there might want to hurry and do a cover version of "We're All Insane." Billy wakes up with a hangover at the home of nice uninhibited cocktail waitress Sharon (Sherry Steiner from ASYLUM OF SATAN). Despite the recent multiple murders, he invites her and her blonde Nam widow friend Becky for a vacation in the country. Drunken Pa reluctantly serves them a special "veal" dinner. Becky is killed by pick axe, Sharon discovers bodies hanging on meat hooks, then — the dead mother shows up! A PSYCHO style expert explains why Pa was just killing for his wife — who had the "illness" cannibalism. The last shot is Pa in a strait-jacket thinking to himself. Thompson and Steiner both have nude scenes and three of the other victims swim topless. Girdler's score includes wah wah guitar, weird organ sounds, and sad harmonica. The make up is by Pat Patterson, a TV horror host who made DR. GORE (PV #18) the same year. Tennessee beauty contest winner Thompson moved into Graceland with Elvis the year this was released! He called her Precious but replaced her with Tennessee beauty contest winner Ginger Alden in '76.



SLAVERY

SLAVE SHIP (37) D Tay Garnett, S Sam Hellman, Gladys Lehman, Lamar Troth, P Daryl F. Zanuck

I first watched this 20th Century Fox movie on TV when I was a little kid sitting alone in front of the family TV set. It confused me and freaked me out more than any horror movie. The story was by William Faulkner, based on The Last Slave by George S. King. In 1860 after the international slave trade had been banned, slave ship owner Jim Lovett (Warner Baxter) falls in love with Nancy (Elizabeth Allan from MARK OF THE VAMPIRE) in Norfolk, Virginia and decides to retire. His big hard drinking lug of a first mate partner Jack Thompson (Wallace Beery) refuses to quit the lucrative business though and with the help of eager cabin boy Swifty (Mickey Rooney) tricks Jim and Nancy onto the cursed ship as they head for Africa. Hundreds of slaves (men and women) are bought from the friendly Portuguese Janela (Joseph Schildkraut), then are crowded into the dark hole of the ship where crewmen whip them and throw slop a them. When Lovett manages to steer the ship near the military base on St. Helens, Thompson has all of the helpless slaves thrown overboard. Each chained body pulls the next one down into the shark filled ocean. I don't think any movie before AMISTAD (97) or MIDDLE PASSAGE (02) showed this kind of horrifying historical accuracy and we sure as hell didn't learn anything about it in school. SLAVE SHIP mixes reality with romance, sentimentality, action, singing (by big Jane Jones who punches another woman in the face), much comedy (including an Uncle Tom's Cabin joke) — and a happy ending! Lovett

would have been played by Clark Gable but MGM wouldn't loan him out. The male leads were three of the most popular and lovable actors of the time. Rooney, who became Andy Hardy at MGM the same year, chases a little black kid in Africa, declaring "I found him. He's mine!" Beery brags about the slaves he's thrown overboard and of the time they ate black boys to survive. Also with Jane Darwell as Nancy's mother, and George Sanders, Miles Mander, Arthur Hohl, and Francis Ford as ship mates. Notable bit parts are by Lon Chaney Jr., Charles Middleton, Matthew "Stymie" Beard, and Billy Bevan. Only one of the hundreds of blacks playing slaves was credited. She (Anita Brown) was later in SONG OF THE SOUTH. Garnett had been a gag man for Hal Roach and Mack Sennett. Oscar winning cinematographer Ernest Palmer later shot THE WOMAN EATER (59). The score is by Alfred Newman. I'll bet his nephew Randy saw this movie on TV before he wrote "Sail Away."

SLAVERS (Trash Palace, 76) P/D/act Jurgen Goslar, S Henry Morrison, Nathaniel Kohn, Marcia McDonald, P Barre St. Clair

(DIE SKLAVENJAGGER) In this epic of the last days of the African slave trade, Alec McKenzie (Trevor Howard) is an arms dealer who lives in a compound complete with a missionary station. Anna (Britt Eklund), her German husband Max (Goslar), and Alec's Brit nephew Steven (former Tarzan Ron Ely) arrive by riverboat just in time for a mass native attack. All three male leads want Anna (who has an outdoor nude scene). Steven is forced to ride on a mission with Mazu (Don Jack Rousseau), a chief's son. He calls Mazu a Kafir (the South African equivalent of nigger), they fight, then are captured by Mexican slaver Da Silva (Cameron Mitchell) who has natives branded. Steven escapes in blackface. Arab slaver Hassan (Ray Milland!) has naked natives line up and walk into a small pool where they're shot for sport. I wondered why Alec's "black" girlfriend Selena looked so strange until I read that she was played by Judy Goldman! Many African women are topless and naked and there's a decapitation. Also with Helen Morgan as Mazu's woman Malka, Ken Gampu as the big bald Musulna and Sam Williams. This (awkwardly) re-cut shorter Americanized version is narrated by Norman Rose and was produced by Simon Nuchtern (a director of SNUFF) and was produced and written by Roman Vanderbes, who made THIS IS AMERICA (76). It was dubbed at Magno Sound

in Times Sq. where I used to attend press screenings. The original producer/director team made *ALBINO* (also with Howard) the same year and St. Clair also backed *ZULU DAWN* (79) and many other movies shot in Apartheid era S. Africa. I wonder if Eklund attended the *SLAVERS* premiere with Rod Stewart?

RARE 30s

HEROES FOR SALE (MGM, 33) D William Wellman, S Robert Lord, Wilson Mizner, P Hal B. Wallis

When WWI trench hero Tom (Richard Barthelmess) becomes a POW, a German doctor gives him morphine for his wounds. Roger (Gordon Westcott), who was a coward under fire, takes the credit for Tom's heroism, is promoted and given medals. After the Armistice, Tom goes to work at Roger's father's bank, but steals to feed his habit. In 1921, his mother dies while he's serving time at the State Narcotic Farm. He later marries and gets a job at a worker friendly Chicago laundry. He sells the good natured owner (Grant Mitchell) on using a new device invented by Max (Robert Barrat), a loud German red (communist), which helps the company grow and prosper. When new exploitive corporate owners take over, Tom is (wrongly) charged with leading a protest mob and given five years hard labor, even though his wife Ruth (Loretta Young) had been killed in the confusion. No matter what Tom does, more bad and tragic things happen to him until he's another homeless hobo. Max is easily corrupted by capitalism as soon as he makes some money. *HEROES* is sympathetic to vets, drug addicts, women, and the working man, and is one of the only movies to show how U.S. government "Red Squads" defied the constitution by rounding up masses of immigrants and deported them with no proof or trials. Aline McMahon is especially good as the self sacrificing friend who owns the boarding house, gives out free food at the diner, raises Tom's daughter and promotes him as a hero. Also with Edwin Maxwell (corporate boss), Douglas Dumbrille (his lawyer), Berton Churchill (banker), Charles Grapewin (Pa at the dinner), Ward Bond (uncredited cop), and Milton Kibbee. Leonard Maltin gives a brief intro to the 71 min. pre-code Depression era First National release. The next year Barthelmess and Barrat were both in *MASSACRE* (PV#32) and Wellman directed *THE PRESIDENT VANISHES* (PV #35).

MEN MUST FIGHT (33) D Edgar Selwyn, S S.K. Lauren, C. Gardner Sullivan

During WWI nurse Laura (Diana Wynyard) falls for romantic young pilot Jeff (Robert Young) but he's soon shot down. She then marries more business like pilot Ned Seward (Lewis Stone) who back home in America rises to become the very wealthy Secretary of State. His job doesn't stop Laura from being a feminist anti-war speaker though. When she gives a speech broadcast on television ("War must stop or we'll stop making men for you!") angry pool playing viewers smash the TV (a first?) then lead a (*FRANKENSTEIN* style) mob as they storm the Seward's Manhattan mansion. When war breaks out, son Robert (Phillips Holmes), a pacifist chemist, refuses any part, humiliating his father who decides to angrily tell him that his real father died fighting. Robert's fiancée Peggy (Ruth Selwyn, the director's wife) even dumps him. This prophetic MGM feature takes place in the future (1940s) where dirigibles and picture phones are common. It even shows German and Japanese armies. During mass air raids, a bridge and tall building (the Brooklyn Bridge and The Empire State Building) are completely destroyed! They're obvious models but it's still shocking to see in a movie this old. Robert comes to his senses, marries and becomes a flyer - so it's not really a pacifist movie after all. Also with May Robson as the grandmother, Hedda Hopper as Peggy's mother, Robert Greig (butler), and Luis Alberni (cook). Holmes died while in the service in 1942, during an air colli-

sion in Canada. 1933, by the way, was the year that *The Shapes Of Things To Come* by H.G. Wells was published. This has been on TNT.

SEQUELS

BLOOD FEAST 2 (SW, 02) D Hershell Gordon Lewis, S W. Boyd Ford, P/edit Jackie Lee Morgan

30 years after his *GORE GORE GIRLS*, H.G. Lewis has returned with this comedy sequel/remake. It's better than *BLOOD DINER* (87), an earlier *BLOOD FEAST* comedy sequel, but that's not saying much. Extreme gore doesn't shock most people anymore now that network shows like *C.S.I.* are popular so you're left with the humor which was unintentional in the original. Fuad Ramses III (comedian "J.P. Delahoussaye") reopens his grandfather's business and is hired by Mrs. Lampley (Melissa Morgan) to cater the wedding of her red haired daughter Tiffany (Toni Wynne). Fuad kidnaps, ties up, decapitates, and graphically disembowels bridesmaids, using body parts for food. He also talks too much and has an irritating giggle. Tiffany's young detective fiancé Michael Meyers (Mark McLaughlan) pukes a lot and his big partner Det. Loomis (John McConnell) eats junk food nonstop. Several of the girls have brief topless scenes and a naked victim has silicone breasts. Guest star John Waters (who must have written his own lines) stands out from the rest of the predictable nonsense as a cheerful deviant priest, busy making plans with young boys. Top billed

McConnell (he's from Baton Rouge and has the most pro acting credits) is the only other actor who seems to know what he's doing. Also with some fantasy sequences and Cramps style music, including a version of "You've Got Good Taste." Executive producer David F. Friedman delivers a gag line. The advance copy I saw was letterboxed but has no end credits. A planned 2000 *MANIACS* remake could be interesting.



SCARY MOVIE 2 (Dimension, 01) D Keenen Ivory Wayans, S/star Shawn and Marlon Wayans, P Eric L. Gold

Here's another great example of Hollywood circling the drain. It took \$45 million and 11 (!) screenwriters to make this instantly dated gross out sequel to a spoof of a spoof (*SCARY MOVIE*), which is more or less a spoof of *THE HAUNTING* (remake). Shorty (Marlon Wayans) is smoked by a giant killer pot plant. The idiotic gay seeming Ray (Shawn Wayans) uses his giant growing dick to strangle, then fuck a clown (a tribute to *WELCOME HOME BROTHER CHARLES!*). Alex (Tori Spelling) is raped/fucked in the mouth on the ceiling by an invisible ghost which made me think of her dad's *LOVE AMERICAN STYLE*. The wheelchair bound Dwight (David Cross) blows himself. *THE MATRIX*, *CHARLIE'S ANGELS*, and Nike commercial spoofs are thrown in along with references to *HARRY POTTER* and *DUDE, WHERE'S MY CAR*. The Monica joke is no surprise but a Florida ballot reference seems out of place. Do kids who went to this care about our voting system? The other young stars are Anna Faris, Chris Masterson from *MALCOLM IN THE MIDDLE*, Regina Hall, and Kathleen Robertson as the big chest red head. With Chris Elliott as the mutant caretaker, Tim Curry as the Professor, and Richard Moll as a ghost. The opening *EXORCIST* (re-issue) spoof stars James Woods as a priest fucking the possessed girl (Natasha Lyonne from *AMERICAN PIE*), Andy Richter, and Veronica Cartwright who helps sing "Smack My Bitch Up." I'm trying to remember when I thought the Wayans were funny. Watch for *SCARY MOVIE 3* from Dimension who also make the *SCREAM* movies

60s

MYSTIC PROPHECIES AND NOSTRADAMUS (Sinister, 61) D Merle S. Gould, S Peter Ballbusch

This obscure but entertaining mixture of old movie footage, newsreel clips and

WILD COMPANY (30) D Leo McCarey, S Bradley King

Larry (Frank Albertson) is the spoiled wise ass son of wealthy department store owner Mr. Grayson (H. B. Warner) who is supporting the local reform party. Larry's girlfriend Natalie (Mildred Van Dorn) gives him "the air," so he gets smashed at the Skyrocket gambling nightclub and instantly falls for Sally Curtis (Sharon Lynn), the singer mistress of gangster Joe Hardy (Kenneth Thompson). When his \$15 a week allowance runs out he starts charging her gifts to his father's store. The club's manager Felix Brown (Bela Lugosi) sees Hardy robbing the safe. He says "I won't squawk!" but is shot and killed anyway. Larry, who was looking for Sally, and his concerned father were both there at the time too so there there's a lot of explaining to do. Sally dances and sings "That's What I Like About You" and "Moanin' Low," a blues song. Also with Richard Keene (best friend), Joyce Compton (sister), Claire McDowell (mother), and Grady Sutton. McCarey later directed DUCK SOUP (33). Bela was also in SUCH MEN ARE DANGEROUS (PV #32) the same year.

THE SEA BAT (30) D Wesley Ruggles, S Beth Meredyth, John Howard Lawson

On the (fictional) Carribean island of Portuga, men risk their lives working as sponge divers and fear a huge manta ray "devil bat." Nina (Raquel Torres), a hot blooded young Spanish woman, seems unusually devoted to her handsome brother Carl (the Swedish Nils Asther). When he dies, she freaks out while dancing wildly with black voodoo natives in the woods. Then, after cursing the sea during a driving rain storm in her see thru dress, she has to fight off three of the hard drinking international workers. They are Juan (John Miljan), Limey (GREED star Gibson Gowland), and "The Corsican" (Karloff). Meanwhile, Nina taunts the newly arrived Reverend Sims (top billed co-star Charles Bickford), actually an escapee from Devil's Island. They eventually fall in love. Besides the slave like black workers (called boneheads and monkeys by the captain), hordes of Polynesian divers bow and chant whenever someone dies at sea. Also with George F. Marion as Nina's comic relief father, Edmund Breese as a cop, and Mack Swain as the bartender. It was filmed in Mexico and released the same year as THE UTAH KID (PV #36), also with Karloff, whose death here is unfortunately offscreen. The two attack scenes are pretty impressive, even though manta rays are fairly harmless in real life. TNT has shown this wild sweaty 67 min. pre code MGM feature. The Mexican Torres was also in DUCK SOUP (33). Bickford was also in EAST OF BORNEO (PV #34) and WHITE WOMAN (33). Miljan, a classic villain, was in PHANTOM OF THE OPERA (25), THE SLAVER (27), THE TERROR (28), and STARK MAD (29), to name a few. Screenwriter Meredyth also wrote THE SEA BEAST (26).

BROADMINDED (Scorched Earth, 31) D Mervyn LeRoy, S Bert Kalmar, Harry Ruby

The pun title lets you know that this fun pre code First National comedy deals with the pursuit of women. The extremely bizarre opening takes place at a NYC high society party where all the wealthy adult guests dress and act like babies. Ossie (star Joe E. Brown) is an extremely drunk infant. The next day he's ordered by his rich uncle (Holmes Herbert) to be the guardian of his play-boy cousin Jack (William Collier Jr.). The pair motor west in an American Austin convertible and check into the (actual) Huntington Hotel in Pasadena. Ossie manages to insult and infuriate Pancho (Bela Lugosi) several times bringing the proud South American to the boiling point. Pancho calls Ossie a "fresh punk!" Jack falls for Connie (Ona Munson), but her proper Aunt Polly

BORIS/ BELA



(Grayce Hampton) strongly disapproves and Ossie makes time with Connie's cute blonde friend Penny (Marjorie White). Meanwhile, Ossie convinces tall blonde actress Gertie (Thelma Todd) to impersonate Jack's angry fiancé Mabel (Margaret Livingston), not knowing that Gertie is Pancho's woman — and that Mabel is on the way. It all happens in just 65 mins. Also with an Indian, a Chinese gardener and a midget. The print is excellent. Kalmar and Ruby also wrote DUCK SOUP (33). This was released the same year as WOMEN OF ALL NATIONS (PV #31) and THE BLACK CAMEL (PV #35), both also with Lugosi and White. Todd, also in MONKEY BUSINESS (31), died mysteriously in '35 when she was only 30.

NIGHT WORLD (32) D Hobart Henley, S Richard Schayer, P Carl Laemmle

It's amazing how much entertainment used to be packed into some brief "minor" Hollywood "B"s. This multi character Universal drama, set in Happy's nightclub on 53rd St. in the winter, plays like a Robert Altman movie. Even the bit parts are memorable. Michael Rand (Lew Ayres), a drunk thanks to a family scandal, meets and falls for sympathetic chorus girl Ruth (Mae Clark). Club owner Happy McDonald (Boris Karloff) is a charming but violent womanizer with mob ties who says "Never give a sucker an even break." His wife (Dorothy Revier) is having an affair with the show director (Russell Hopton) and he won't let the "philosophizer" doorman (Clarence Muse) off work to visit his wife who is dying in a hospital. Michael's selfish bitch mother (Hedda Hopper) admits that she murdered his father. George Raft is a tough gambler who wants Ruth, Jack LaRue is a hopped up killer, and a gay character manages to plug FRANKENSTEIN. Sexy dance numbers (choreographed by Busby Berkeley) concentrate on legs. The intro shows Times Square neon and marquees and actual NYC speakeasies. The score is by Alfred Newman. Also with Robert Emmett O'Connor (cop), Harry Woods (gang leader), Bert Roach (big comic drunk), and Louise Beavers. Originally 70 mins. long, it was cut to only 58 mins. before release. Clark, who had just been in FRANKENSTEIN with Karloff, is so good here that you have to wonder why she ended up in serials. Schayer also wrote TRADER HORN (31) and THE MUMMY (32).



THE ISLAND MONSTER (LSVideo, 53) D/S Roberto Montero, S Alberto Vecchietti, P Fortunato Misiano

(IL MOSTRO DELL' ISOLA) Lt. Mario Andriana (Franca Marzi), an upstanding family man, is sent to an island off of Naples to go undercover and investigate a drug smuggling ring. Don Gaetano (Boris Karloff), who is known for building a home for sick babies, has drugs ("cocaine, hashish and marijuana") smuggled in the false bottoms of milk cans. He also has Mario's little girl (Patrizia Remiddi) kidnapped and held captive in a cave by the ocean. Boris (who dubbed his own voice) frequently quickly switches his expression from kindly to sinister and back. His character dumps one man in the ocean for asking for more money and he threatens the life of the kid and even her little dog. Cigarette girls sell drugs at the Dancing Siren nightclub. Sexy singer Gloria (Renata Vicario) eventually agrees to help Mario and his wife save their daughter — and has a near topless scene. Filming was done on location and in a Rome studio. Although some books claim that this only played in Italian language theaters, Romana Films released it (dubbed) in America in '57. It's interesting to see if you don't expect a horror movie. Montero later made THE SLASHER IS THE SEX MANIAC (72) and CALIGULA'S HOT NIGHTS (77) and his son Mario carried on in the long family exploitation tradition.

dramatic recreations from Headliner Films is just like the later *THE MAN WHO SAW TOMORROW* (PV #27), but with Basil Rathbone hosting instead of Orson Welles. It even uses some of the same (public domain) clips. The distinguished looking Rathbone sits in "the 6th century study of Nostradamus" and reads to us about Jesus, the fall of Babylon, Nostradamus (Stanton Pritchard), Rasputin, Brigham Young, Lincoln, pyramids on American dollar bills, "fear filled troubled times" in Israel, and the apocalyptic prophecies of Edgar Cayce (from Virginia Beach) and others. (Note: my father got an earful of Cayce's beliefs about hypnotism, regression, reincarnation and the end of the world when serving with his son and heir during WWII in Europe.) The Oracle Of Delphi is played by a sexy platinum blonde sitting in a cave. She (Ann Meyers) was also in *HOUSE ON BARE MOUNTAIN* and *THE PLAYGIRLS AND THE BELLBOY* (both 62) and Pritchard was in *REVENGE OF THE VIRGINS* (59)! Silent movie footage is tinted and some Bosch paintings make great scary illustrations. Although the year 2000 is named as a likely last year of earth, this ends with the hopeful "Not The End." Gould also made *THE DEAD TALK BACK* (PV #17). Rathbone's next hosting job was for the anti-Communist *TWO BEFORE ZERO* (62) which I'd love to see.

THE CREEPING TERROR (64) P/D/edit/narrate/star Argyle J. Nelson (Vic Savage), S Arthur Ross, Robert Silliphant, P/act William Thourlby

A very awkward and slow moving alien creature that resembles a pathetic Chinese New Year dragon roams the countryside eating anyone in its path including deputy sheriff Martin (Nelson), his new bride (his real life wife), some soldiers and people at a dance and at a lovers lane. Victims always go in head first. Many are women so the camera can concentrate on their kicking legs in nylons. In one scene the creature seems to be trying to fuck a car that says 23 Skidoo on the side. At the dance someone yells "My God! What is it?" A hand grenade kills it but there's another one in the space ship! Are there more of them?! "Only God knows for sure." Despite what some reviews say, there ARE dialogue scenes, but most of the time when people talk you only hear narration and when victims scream — they really SCREAM! The very odd score is by Dr. Frederick Kopp, a music teacher. The Dr. Bradford character is played by producer Thourlby. The son of American Indian Olympic star Jim Thorpe, he later became wardrobe consultant to Richard Nixon! This was filmed around Glendale and at Angelus Crest Park. Nelson (also an Indian) edited many TV movies and *SEXTETTE* (78). This was taped when *WOR* aired it on their 9 All Night show at 6 am (perfect!) back in 1984 and sent in by Joe Shoemaker. I enjoyed watching the Meet The Mets and Negro College Fund ads and the minimal audio only news about Mayor Koch and the homeless problem instead of the joking robots talking over the now common version.

60s ADULT

UDY'S LITTLE NO-NO (SW, 69) D/S Sherman Price, P Edward Jacobs

Judy (Elsa Ingram), a Miami stripper, naively becomes involved with some killer Cubans and a stolen ruby. Dan Turner (John Lodge), a pilot in The Bahamas, finds her bruised and unconscious by the ocean. Her nightmares and flashbacks show how she came to be dumped there. The two become friends, then lovers and make several trips back and forth from the island to Miami in his private Cessna. Zorita is the silver haired hostess owner of Zorita's featuring a "Go-Go Girl Review." When a bad guy calls her Mama she says "I'm not your mother and if I was I'd had an abortion!" Several strippers are seen briefly in action wearing pasties. Mora, the (black) "Bahama Mama" rightfully gets the most screen time. On the island Dan gets along fine with his black driver Woody

and his cute cook younger sister Iris (who sings a calypso song), and the local villagers and kids. In one scene Woody saves the day by killing a Cuban with a chain saw! (I wonder if this movie influenced *SCARFACE?*) *CAR 54* star Joe E. Ross is Jose, a Cuban bad guy. He goes "Oo! Oo!" several times. A dog race track is another location. The cheerful leads are both likable, and despite some sex, nudity and violence, this is very tame for the time. Ingram, who has a nude swim scene, had acted on *HOGAN'S HEROES* several times. Lodge, who resembles NYC DJ Cousin Brucie, was also in *THE WITCHMAKER* (69). Zorita (aka Katherine Boyd from Youngstown, Ohio) had been in *I MARRIED A SAVAGE* (49). Price also made *THE IMPROBABLE MR. WEEGEE* (PV #28). Former burlesque comic Ross was also in *TEASERAMA* (PV #34) and *LINDA LOVELACE FOR PRESIDENT* (PV #11). The tape includes two nameless shorts. In one a 50 something woman strips and dances by a pool and the other stars an acrobatic stripper. They are followed by many pressbook covers.

LORD FARTHINGAY'S HOLIDAY (SW, 70) P/S/cine. Charleton Roberts

This grade A mindless outdoor sex comedy stars four very enthusiastic and athletic young beauties. The fake British accents are horrible and the comic sound FX are in the tradition of earlier nudies, but the camera work is top notch. Lady Van Dyke (Casey Lorrain from *JOYS OF JEZEBEL* — PV #15) has Jeeves the but-

ler (Peter Dawson) order some musicians to entertain the visiting Lord Farthingay (Ken Wade), but he accidentally calls the I'm A Hooker agency. Leader Bertha (wavy haired Donna Young), Gertie (Sandy Dempsey), and Lillian (Alicia Tennant) bring a portable record player and do a strip dance to a slow B.B. King style blues instrumental 45. The laughing trio dance naked in a circle while holding hands, enjoy a lesbian three-way, and easily seduce the men, including the new gardener (Ron Darby from *SNOW BUNNIES* — PV #28). Soon the lady of the house joins in the non stop outdoor sex orgy in and near the pool. Although basically a strong soft core movie, one scene with Tennant (the wildest of them all) goes all the way. Young also starred in *WILD HONEY* (PV #36). Dempsey, who had a decade long career in adults only movies, was in *SEX AND THE SINGLE VAMPIRE* (PV #30) and *DANISH CONNECTION* (PV #36) the same year. The tape

includes the *NUDES A GO GO* short.

EROTIC?

DOUBLE-D AVENGER (01) P/D/S/act William Winnkler

Strip club owner Chastity (Kitten Natividad with curly blonde hair) learns from her doctor (blonde Raven de la Croix) that she has breast cancer. A miracle cure (which is basically sucking on a banana) in South America enables her to become a costumed super woman. As Double D, she chases people (on foot) and her unconvincing double sometimes does back flips in the air (for no reason). Al (G. Larry Butler, who provides the most over the top acting) owns a competing strip club. He orders his three strippers to kill Chastity. Hydra (red haired Haji) is the leader. Pirate (Mimma Mariucci) says "Shiver me titty timbers" and Ooga (really dumb blonde Sheri Dawn Thomas) says "Ooga Booby" (a lot). When the strippers fail in their mission Al spansk each of them. A dream sequence is made up of old photos of Kitten. With no nudity or sex this has to rely on countless dumb tit jokes, the viewer's love of mature women with oversized fake breasts and the Russ Meyer connection (three of the women were in his 70s movies). To add a sad mondo note, in real life Kitten's freakishly enormous breasts had to be removed due to cancer. Hopefully the profits will go to her. Also with Forrest J. Ackerman as a wax museum curator who talks to Frankenstein, a black jungle woman, and Winnkler as Chastity's cousin. A sequel is planned.

JUNGLE MEN (AND WOMEN)

KING OF THE JUNGLE (33) D/S Max Marcin, D Bruce Humberstone, S Philip Wylie, Fred Niblo Jr.

In Paramount's answer to Tarzan, the Lion Man (Buster Crabbe) wears a very short and tight leopard skin loincloth and growls like a lion. Natives working for a cattleman (Douglass Dumbrille) steal his lion cub friends and shoot his substitute lion mother so he frees the cattle. Soon he's captured in a pit, bought by a promoter (Sidney Toler) who names him Kaspia, and taken to San Francisco. Cops chase the "naked lunatic" in Lincoln Park but Ann (Frances Dee), a teacher, helps him when he shows up in her house drinking from the fish bowl. She plays Chopstix for him, teaches him English and they fall in love. A big fire at the circus causes an incredible destructive stampede by elephants who turn over a double deck bus. Crabbe playfully wrestles with real lions and lions battle with a steer and a tiger. The animal footage is all very good and was all new, unlike the stock footage used in most MGM Tarzans. Also with Irving Pichel as the circus owner, Nydia Westman as Ann's best friend, Warner Richmond as a circus worker whose arm is torn off, Sam Baker as Gwana, Robert Barrat, and Patricia Farley. It was the first star role for Crabbe, who went on to the TARZAN THE FEARLESS serial (33) and other jungle movies. Three Stooges producer Jules White was the assistant director. Wylie wrote MURDERS IN THE ZOO (also shot by cinematographer Ernest Haller) and ISLAND OF LOST SOULS the same year. Humberstone later directed 50s Tarzan movies. I first saw this on TV as a kid and was really impressed by the elephants. The sound was bad on the rare print I saw recently.

WILD WOMEN (Sinister, 51) D/cine. Norman Dawn, P Morris M. Landres

(BOWANGA BOWANGA, WHITE SIRENS OF AFRICA) This surreal 62 min. mess of a movie is loaded with narrated flashbacks. After we see silent movie footage (running too fast) of natives in boats, we learn that Trent (BATMAN serial star Lewis Wilson) was raised in the jungle as a child. A flashback (from a silent serial) shows a little boy, his drunken father, and a black boy terrified of a snake. Other old footage shows natives (including a few topless women) dancing in "a wild frenzy." A tiny safari of Trent, Kirby (Mort Thompson), a short comic relief Italian Count (Don Orlando), and three black native bearers meet up with a female tribe. They wear animal skins, dance, speak a made up language and laugh a lot ("Ha Ha Ha Ha Ha Ha Ha"). One sings ("Boya Boya Humba!"). Ulama (Zona Siggins, also in TEST TUBE BABIES - 53) declares "Ulama like strong white man!" The white men say "What a bunch of chicks!" The black men flee in terror from the white women several times. Awoona (Charlene Hawkes) saves Trent and Kirby from becoming captive breeding stock and she and the men sing as they leave. Dana Wilson is the impressive Queen Bonga Bonga and Frances Dubay plays the High Priestess. Clarence Brooks had main roles in black cast movies as far back as 1916. He must have remembered them as he played Sunga, whose best line is "Me scared!" The editing is terrible and no one is credited with the script. This was re-issued many times under various titles so many viewers paid to watch it. The credits say it was presented by RKO Stanley Warner International 70. Warner's son Michael became an executive producer of James Bond movies. Dawn also directed TWO LOST WORLDS (50) which also used old footage.

LUANA (Unearthly, 68) D "Bob Raymond," David M. Mills, S "Louis Road"

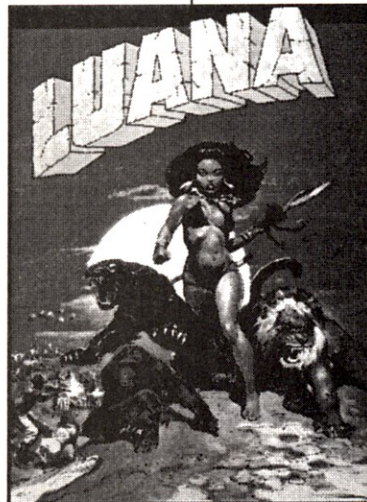
(LA FIGLIA DELLA FORESTA VERGINE) George (the Dutch Glenn Saxson), a former explorer and writer, drinks and gambles in a Nairobi bar. Blonde Isabel (Evi Marandi from PLANET OF THE VAMPIRES) shows up from New York and hires him to help search for the jungle crash site of her father. He had died along with his "Oriental Princess" girlfriend so daughter Luana (Mei Chen) had grown up to be a jungle princess, feared by the Wandere tribe - who wear straw baskets on their heads. The playful, naïve smiling young Luana wears only a jungle G-string, so seems totally naked as she climbs trees, swings from vines and frolics with her chimp and black panther companions. She spends most of the movie secretly observing George and Isabel, who fall in love. Sinister looking scientist Norman (Pietro Tordi) is actually a drug smuggler in cahoots with the bald black killer Ukeke (Al Thomas). Isabel has a discreet but sexy nude swim scene but her shower scene is oddly censored. With jungle booby traps, an arm wrestling match including scorpions, a giant man eating plant, and a typical Italian soundtrack with female voices. Chen has no other known credits. Tordi had been in Italian films since '42. Frank Frazetta did the art for LUANA ads and the movie was also a story in Vampirella magazine. The tape has Spanish subtitles and includes four 70s trailers. The one for EMMANUELLE AROUND THE WORLD opens with Angelo Rossitto (!) at a premiere, declaring "That picture was fantastic!"



JUNGLE GIRL AND THE SLAVER (Unearthly, 57) D Herman Leitner, D Ernst Von Salomon, P Helmuth Volmer

(LIANE, DIE WEISSE SKLAVIN) In the W. German/Italian sequel to LIANE THE JUNGLE GODDESS (PV #10), police inspector Frank (Adrian Hoven) is assigned to "break the vicious slave rings." He declares that naïve giggling

teenage blonde jungle queen Liane (Marion Michael) is "our only hope." Liane dances and climbs to her tree house in her very skimpy jungle bikini. Captive slaver Frazer (Freidrich Joloff) leers as she smiles at him while eating a banana. He and the head Arab slaver Ibrahim (Rik Battaglia) fight over Liane and Frank instantly falls for her. Meanwhile most members of her (black) Woodoo tribe, including her tall laughing guard Tanga (Jean Pierre Faye) are slaughtered and members of another friendly tribe are taken away in chains. Hollywood movie blackface finally ended (more or less) in the early 50s but other countries continued with the minstrel tradition. Liane's best friend, the dancing, singing black Ku-Lala is actually a white woman ("Lei Ilima") in full body black make up. Parts take place in the desert and in a (real looking) Arab city. There's lots of animal hunting footage and some actual native footage. Some scenes were condensed with added narration for the English dubbed version (with Liane renamed Diana). Salomon also wrote the nazi era KONGO EXPRESS (39). Joloff was also in THE THIRD SEX (PV #10) and TEENAGE WOLFPACK (PV #19). The Medallion TV print is dark and the color is faded. The tape includes several choice 70s trailers. JUNGLE GIRL... was released in America by DCA (owned by AMOS 'N ANDY producer Hal Roach Jr.) as NATURE GIRL AND THE SLAVER, then played on local TV stations. Liane movies, based on a novel by Anne-Day Helveg, were so popular in Germany that a musical (!) TV version was made in 1996.



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VAMPIRE PLAYMATES (After Midnight, 01) D Gregory Cabot

Carol (Cynthia Polakovich) frees the vampire Roxanne (Vera Vanguard). She becomes a vampire too and they wear frilly maid uniforms while biting an Asian guy in bed. The harmless short is followed by what seems like hours of behind the scenes footage and outtakes of the stars posing on the bed.

70s**THE SEEDS OF EVIL (SW, 74) D/S James H. Kay, P Tony Belletier**

Ellen (Katherine Houghton), a rich long haired American living in Puerto Rico, hires Carl the gardener (Joe Dallesandro) after his employer mysteriously dies. The barechested ponytailed Carl seems to live in the garden and swims naked in the pool. Soon the garden is flourishing, plants are all over the house and rare orchids grow impossibly fast. Best friend Helena (Rita Gam) is jealous, busy husband John (James Congdon) is oblivious, and Lisa the black maid knows that Carl is an evil force. The old local gardener gets ill and Ellen's visiting "hippy" niece (Anne Meacham) disappears. Ellen seems to be under Carl's spell, but eventually convinces Helena to help her trace his former employers who all died, or like one (Teodrina Bello) went crazy. With thunder and lightning, a costume party and demon masked black dancers during carnival. Dallesandro was in ANDY WARHOL'S DRACULA and FRANKENSTEIN the same year. Houghton (GUESS WHO'S COMING TO DINNER) is Katherine Hepburn's niece. The tape (which includes several trailers at the end) has some jumps.

NYPH (Alpha Blue, 75) D William Dear, S Kenbinger Jones, P Tom Blanchard

Much of this unusual movie was shot silent using various "underground" techniques. Characters narrate or think to themselves a lot and some have flashbacks and nightmares. Tommy (Burton Dunning) meets blonde orphan CJ (Peggy Kramer) at a pot party. He decides to drive her to a remote cabin during the winter to visit his hunter father (Jack Donache) who is so busy tracking a buck that he forgets about his WWII vet buddies patiently waiting for him. They cross the Mackinac toll bridge to Michigan's upper peninsula. The bell bottom wearing young people visit an old Indian burial ground. They have pot but no money and the car gets stuck in the snow. She's eventually raped in a trailer by hunters. Actual detailed footage of deer hunting and deer hunters is used. Hunters are shown as being responsible decent men who seem to need a way to relive their war experiences, or as dangerous psychos. After being around upstate NY hunters for many years I'd say that's a pretty fair view. I wonder if Ted Nugent has seen this? Jack Harris Enterprises picked it up (and probably re-titled it) but I'm not aware of any release or reviews. The print is worn. Dear (from Toronto) made NORTHVILLE CEMETERY MASSACRE (76) next, then became an early 80s video pioneer working with Mike Nesmith.

DOCS.**VINCE TAYLOR AND THE PLAY-BOYS (Video Beat!)**

Golden Earring wrote a song about Vince Taylor, The Clash covered his "Brand New Cadillac" and David Bowie was influenced by his wild (homoerotic) theatrical stage shows. Now you can see for yourself what the Taylor experience was like. Brian Maurice Holden was born in '39 in England, but moved to America as a kid just after the war. His sister married Joseph Barbera and around the time of HUCKLEBERRY HOUND, the cartoon king helped start his singing career. Back in England he formed Vince Taylor And The Play Boys, a group that originally included two future members of The Shadows. In '60 (the year Tony Sheridan, another former Play-Boy, was recording with the Beatles in Hamburg), he relocated to Paris where he recorded for Barclay and was accepted as an American rock star. Like Gene Vincent, Johnny Kidd And The Pirates

(and The Beatles) at the time, he wore head to toe black leather (including gloves). Some of the twisting might look dated now but the band (featuring guitarist Bob Steel) is hot. Taylor sings on top of a pool table and on a motorcycle, humps a post and does a going down on a guitar routine (like Bowie did years later). In one clip the whole band get down on the floor. The songs here (from incredible choreographed bright color juke box Soundies plus some live and TV clips) are Elvis' "Trouble" (the great "I'm evil" song from KID CREOLE) and "Baby Let's Play House," Eddie Cochran's "20 Flight Rock," "Shakin' All Over" (originally by The Pirates), the standards "What'd I'd Say" "Long Tall Sally," "Sweet Little Sixteen," "Whole Lotta (Twistin') Goin' On," and the then current "Peppermint Twist." Some are performed more than once. There's also some silent live footage of Taylor writhing on stage and The Play-Boys (who recorded their own records too) do the Duane Eddy instrumental "Shazam." In '65 Taylor took some bad LSD at a London party also attended by Bob Dylan and Nico (!) and started calling himself the son of God. Several comeback attempts were disasters and he died (of cancer) in '91.

PILLAGE (Nomad)

After buying their first single (wrapped in a newspaper) and hearing their first two LPs (one was sold in a round tin can) when working at The Drome record store in Cleveland, I didn't follow John Lydon's Public Image Ltd aka PIL. Maybe I should have. The Virgin label group, which had many members over the years, was like a more confrontational Can (a group I love) and used dub sounds and dance beats. Considered a no commercial potential underground experimental band here, they actually scored 11 chart singles in England! This ('78-'84) comp includes press conferences, interviews, some videos and TV and live appearances from London, NYC, and L.A. One highlight is Lydon dragging and pushing AMERICAN BANDSTAND audience kids to dance around while refusing to lip synch to records of "Pop Tunes" and "Careering." Dick Clark may have been horrified but remained cool on TV. I recognized "Public Image," Annalisa, and "Fodderstomp," but have no idea what most of the other songs are. As amazing as this all is, I suggest some re-editing. The nuclear war "World Destruction" video with Lydon and Africa Bamba (as Time Zone) comes with an on screen timer. After playing it once it erased itself from the tape!! It should have been followed by Lydon chanting "This is what you want, this is what you get, this is what you want, this is what you get, this is what you want, this is what you get..."

nymph

a little girl
in a
woman's body
underage
and
overeager

**57 SCREAMING KIDS (The Video Beat!, 01) D Dimitri Doganis, P Monica Garnse**

After Screaming Jay Hawkins died in Paris in 2000, his biographer Garnse, knowing of his reputation for illegitimate children, started the jayskids.com web site. This British channel 4 doc. is about her attempt to get all of his children to meet each other. His kids with his first wife still live in his hometown Cleveland. There's Jalacy Jr. (born in 53), Irene (born in 51), and his irate first (known) child Sookie, who cries and says "It's NOT funny!" and "I hate him!" Hawkins left his family behind and went on to live in Philly, Atlantic City, Hawaii, and L.A. Garnse follows his trail and interviews friends, co-workers and descendants. Little Richard's stripper friend Lee Angel claims Hawkins "had seven or eight women a day, seven days a week," and island girlfriend Pat says he was "like a fox in a chicken coop." His late 80s L.A. producer says that Hawkins talked to the spirit of Jayne Mansfield. Hawkins had six wives. 57 people supposedly claim to be his kids and 30 were located but only 5 (including Sookie) made it to the tearful "reunion" in Chicago. Don't expect to hear or learn much about Hawkins' music here.

NYC UNDERGROUND**THE SCOTT AND GARY SHOW (01) D Jeff Krulik**

Bands you would never expect to find on tape are featured in this documentary/comp about a 1983-89 NYC public access show. I saw some of these groups live but had no idea that this show existed. The original Ben Vaughn Combo (a fave of mine at the time) do "Wrong Haircut" from the very first (and only b/w) show and Vaughn returned for the last show doing "I Feel Like Jerry Lewis In France." The still teenaged Beastie Boys, who had just released their "Cookie Puss" 12inch still included (the very good) female drummer Kate Schellenbach (later in Lucious Jackson). Mike D sings two versions of a song about missing the urban basketball TV show THE WHITE SHADOW. It's wonderfully amateur. Seeing the Butthole Surfers segment finally made me a fan of the demented Texans who must have loved The Red Crayola and Captain Beefheart. After dropping acid offscreen they do two indescribable songs and give a rambling hysterical "interview." The look a like kid brother and sister drummers cheerfully say "We're from the same womb." Guitarist Paul Leary crosses his eyes and sways while playing some amazing demented noise and Gibby Haynes shouts some inspired stuff through a loud speaker. The tape also features The Raunch Hands (with dancers), Eugene Chadbourne and Shockabilly, Jad Fair and Half Japanese, and several others. The only act that sounds really terrible to me is R. Stevie Moore. New intros were added with host Scott Lewis and director Gary Winter (who have Bronx accents) plus bits of their comedy routines. They say their influences were PLAYBOY AFTER DARK, SOUPY SALES, and UNCLE FLOYD, and show a clip of kids dancing to "The Letter" on ZACHERLE's music show! Krulik (who also made HEAVY METAL PARKING LOT) can be reached at planetkrulik.com

GLENN O'BRIEN'S TV PARTY (Nomad)

I remember hearing about Andy Warhol being on this downtown NYC public access show but never saw it. When I moved to NYC I never even considered paying for cable TV. I was too busy going to movies and clubs and there was more than enough on free TV (especially Channel 9) at the time. This is a fun compilation (the earlier parts are in b/w), but I'm sure that many other name people were on over the years ('78 to mid 80s I think) and hopefully there are more and better clips. O'Brien (who wrote for Interview and usually wears sunglasses) says his show is patterned after PLAYBOY AFTER DARK. I guess it sorta resembles a rambling sarcastic minimal no budget version of Hefner's show. One irate phone caller asks "Are you high!?" and says "You are wasting God's beauty." A smiling Debbie Harry talks about the pogo dancing that she saw in England, then bounces on a pogo stick. Fred Schneider tells some jokes, and David Byrne leads a fake country band. Musicians (including Walter Stebbing and Tim Wright from DNA) sit on the floor dressed as Arabs and play some "Iranian disco" (it was during the hostage crisis). O'Brien tries to sing "Eve Of Destruction," somebody sings "Be True To Your School" with backup singers dressed as cheerleaders, and another guy sings in the style of the 1920s and 30s. While many of the musicians here created some great music, they just goof around on the show. The tape ends with sequences or trailers for (unfinished?) films by Eric Mitchell and Larry Fessenden.

VIVIENNE DICK FILMS (Nomad)

Dick was my East Village upstairs neighbor when her films were being shown around and getting attention in The Village Voice and The Soho News. She sometimes used her tiny "studio" apartment as a location. We used the same rooftop and fire escape, had the same view and neighbors and liked a lot of the same music (I heard her records a lot through my ceiling/her floor). I was too busy seeing "real" movies in revival theaters and on 42nd St. though, so never paid much attention to the "underground" movie scene at the time. I'm impressed by some of her nice atmospheric camera work and amazed to see

how young various "underground" scene people look to me now. These films bring back some good memories for me but it's also heartbreaking to see the pre AIDS, pre crack, and pre high rent East Village with the World Trade Center often looming in the background. The comp has three titles. The quality of the prints is excellent.

GUERRILLERE TALK (78)

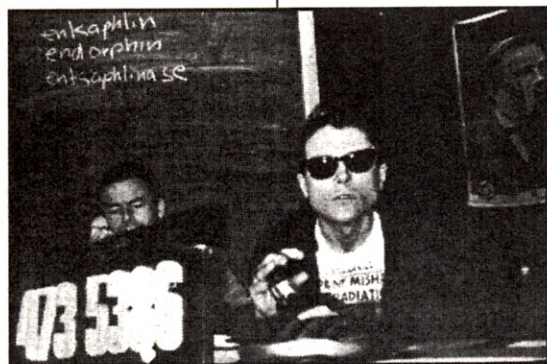
This is a series of unrelated segments, each featuring different females. One plays an Evel Knievel pinball machine. Two look Japanese (this is before the Japanese population of the neighborhood soared). One smokes a cigarette while a great lesser known Question Mark and the Mysterians song is heard and another one hangs out on a rooftop (with the WTC in the background). Beate Nilsen talks about her fragile mental state while standing by a window. Contortions guitarist Pat Place lounges in an apartment wearing long johns. Contortions keyboardist Adele Bertei (from Cleveland) and another female play noisy guitars. A "reporter" (Lydia Lunch) says "It's no fun being a kid anymore." Beate (from Venice, CA) was one of the nicest people who lived at 341 E. 9th St. For a while her boyfriend was the late George Scott (the bass player for The Contortions then The Raybeats).

SHE HAD HER GUN ALL READY (78)

Pat Place and Lydia Lunch sit in an apartment. Lunch demands "Whatyagonnado?" over and over, then leaves. Place watches TV and stares in a mirror. She hangs out on the roof where she's perfectly framed and dwarfed by the WTC towers. She goes to a Mexican restaurant, makes a 10 cent pay phone call and takes the subway (which would have been 50 cents) to Coney Island. Lunch shows up again, takes the seat behind her on the Cyclone roller coaster and strangles her during the ride. The soundtrack includes parts of "96 Tears" and The Stones' "Miss You." Place, with her short dyed blonde hair and stark androgenous look was a (very good) guitarist with The Contortions, then The Bush Tetras, led by Cynthia Sley (from Cleveland) who later took over Vivienne's apartment.

BEAUTY BECOMES THE BEAST (79)

This is the longest and most ambitious of the three films. I think it's "about" giving up a baby or having an abortion, but I could be wrong. The key line is "You're already dead!" Teenage Lydia Lunch (Koch) wanders on a beach in the winter where she buries a doll in the sand. The intense "You Can Never Go Home Anymore" by The Shangri-Las is heard ("Mama!"). She plays around with dolls and a cat in an apartment and a homeless young long haired guy tries to rob her. An effective dream sequence features the late Klaus Nomi looking demonic and Beate Nilsen. Meanwhile, a very butch Adele Bertei in black leather dances with a frilly female and has a mock fight with a little girl who is dressed just like her. Locations include Washington Square Park, the Astor Place subway station, and W. 14th St. discount shops. Vintage local news footage seen on a TV reports the Son Of Sam killings and the "I Don't Like Mondays" high school shooting, and reporter John Tesh (!) talks about Patty Hearst. Some other music (all great) is by The Marvellettes, the Temptations, and the Ventures. The theme is by Teenage Jesus And The Jerks, the "No New York" band that featured James Chance, Lunch and the late Bradley Fields (who I had gone to high school with). Scott and Beth B who made THE BLACK BOX (79), also with Lunch, were assistants. French singer Lizzy Mercier (Descloux) is in the cast too but I didn't recognize her. One night I got to be a DJ at Club 57 (on St. Mark's Place). I was happy that people were dancing to the old 45s that I brought. Vivienne came up and asked if she could put on a record that she had with her. I said "Sure." It was "The Eve of Destruction." I think she's a mom now back in her native Ireland. Order from sexandgutsmagazine.com.



Glen O'Brien

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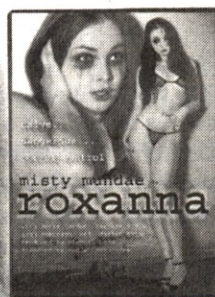
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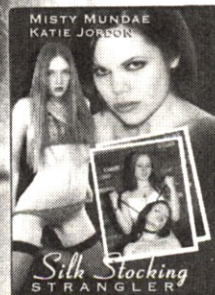
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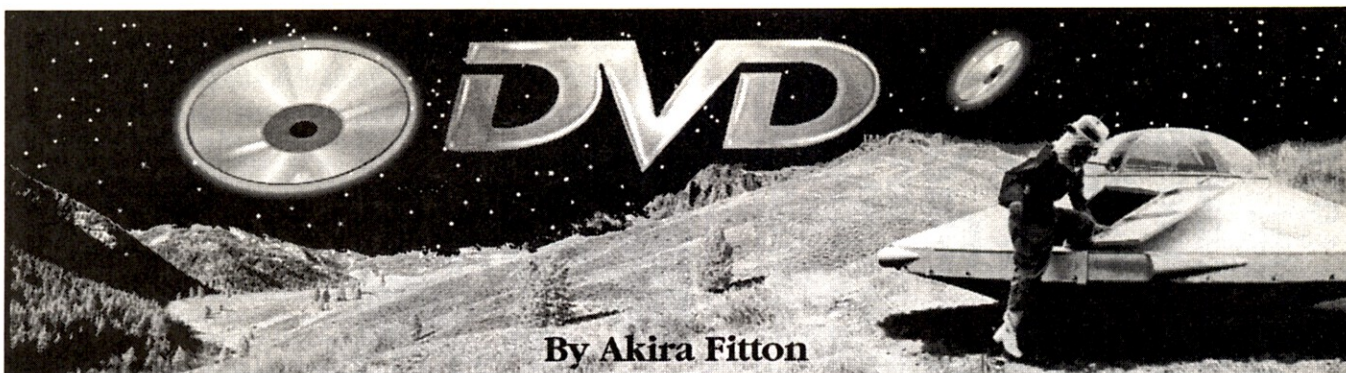
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By Akira Fitton

DVD ratings: picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. FF means Full Frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed).

Evil Laugh (Program Power Ent.) 1986, 90 mins., D/W-Dominick Brascia, P/W-Star-Steven Baio, audio commentary by Brascia & Baio, interview with Brascia & Baio, director's screenplay, photo gallery, one-sheets, video packaging key art, press kits, newspaper clippings, ads and reviews, Ultra Stereo, SV, P-3, C-3, S-3.

Steven Baio, Tony Griffin, Kim McKamy, Jody Gibson.

Five male medical students and three women work together to fix up an old house in spite of being told that a horrible murder had occurred there. A mysterious cloaked figure begins killing them one by one, including a sheriff and his dopey deputy, in different ways.

One character is killed by having his head put into a microwave oven that is turned on with the door open. This predates *Scream* by 10 years, with a character explaining the different ways people die in horror movies and how they shouldn't mirror the same actions. A pretty routine variation on *Friday the Thirteenth* with the director (Brascia) having acted in the fourth sequel (*FTT Part V*). What does makes this movie interesting is the cast: Steven Baio is Scott Biao's brother, Kim McKamy is also known as porn star Ashlyn Gere (in the commentary they said she refused to do a nude shower scene and they had to use a body double), Tony Griffin is Merv's son and Jody Gibson is best known as "Baby Doll," a notorious Hollywood Madame.

Fahrenheit 451 (Universal) 1966, 112 mins., D/W-François Truffaut, P-Lewis M. Allen, Dolby, WS, P-4, C-3, S-4.

Oskar Werner, Julie Christie, Cyril Cusack, Anton Diffring, Bee Duffell, Mark Lester.

A very good adaptation of Ray Bradbury's book about a future where books are banned. In this totalitarian state nothing is written because words are considered subversive. Werner plays Montag, a fireman who searches for illegal books in order to burn them. In one scene, Montag is looking at a newspaper that is made up of nothing but pictures, while his pill-popping, drugged-up wife (Christie) watches a wall-size flat panel television that looks remarkably like our current plasma TVs! (It is even in a 16:9 mode.) Montag eventually becomes obsessed with books and starts hiding and reading them. The box for this DVD is missing one very important piece of informa-

tion — the music score is by Bernard Herrmann, and it is a great score. Herrmann also did the score for Truffaut's *The Bride Wore Black*. It is also a shame that Universal didn't include any extras on this disk. Nicholas Roeg was the cinematographer.

Terror Firmer (Troma) 2000, 114 mins., D/P/W-Lloyd Kaufman, P-Michael Herz, S-Patrick Cassidy, Douglas Buck, 3 separate audio commentaries with Kaufman, editors & actors, deleted scenes w/commentary, option to see film w/deleted scenes, *Farts of Darkness* feature-length documentary, easter eggs, alternate scenes and ending, actor auditions, bloopers, comic book to film comparisons, trailers, video game, music videos directed by Kaufman, chat w/Charlotte Kaufman, Gyno talk w/Alyce LaTourelle, Lemmy PSA, book intro, SV, P-4, C-4, S-3.

Will Keenan, Alyce LaTourelle, Trent Haaga, Debbie Rochon, Sheri Wenden, Edouard Baer, Ariel Wizman.

If you are a Troma fan you will have a lot of fun with all the features packed into this two-disc set. The behind-the-scenes documentary has better production values and is far more entertaining than the movie itself. I will give Lloyd credit for showing himself in a less than glowing light. He shouts, curses, creates confusion, acts badly, and stumbles his way through the production of this really bad movie, which he calls "Art." In the documentary we actually see why the effects, stunts and makeup are so bad. Crew members quit, actors are kept waiting, and Lemmy (Motorhead) is asked to do a comedy bit (a PSA on hermaphrodites starring the South Park creators) and is then treated poorly. He subsequently bad mouths Troma on Howard Stern's radio show. Lloyd's commentary is amazingly dull, but the commentary by the actors and editors is very interesting. My vote for the worst film ever made. The rock videos are good, especially the one for the Lunachicks.

The Naughty Stewardesses (Retro-Seduction Cinema) 1974, 96 mins., D-Al Adamson, W/P-Sam Sherman, commentary by Sherman, TV spots, trailers, outtakes, WS, P-3, C-3, S-3.

Connie Hoffman, Robert Livingston, Tracey King, Al Richardson, Sydney Jordan.

One of the stewardesses gets involved with a rich old man, played by Livingston, who used to be Zorro and one of the Three Mesquiteers in the 1940s, and whose age is probably the same as the three young women combined. The two get blackmailed by a radical group that



kidnaps the stewardesses. Gary Graver was the cinematographer and did a nice job for the most part. Sherman's commentary said that this movie made a lot of money and they made a sequel. He also said that Adamson's Palm Springs home is used as a location and that it used to belong to Harold Lloyd. The sex is mild by today's standards but there is a steamier scene in the outtakes. Sherman called this his "Ross Hunter" of stewardesses' films.

Eugenie de Sade (Wild East) 1970, 86 mins., D-Jess Franco, P-Eurocine, trailer, picture gallery, unreleased archival footage from three unfinished films, SV, P-3, C-3, S-3.

Susan Korda (Soledad Miranda), Paul Muller, Alice Arno, Greta Schmidt, Andre Montcall.

Eugenie lives with her father and discovers his secret diary containing his sexual exploits and evil deeds. The two set out to seduce, torture and kill a prostitute. Eugenie falls for a musician in a night club scene that goes on forever. I have never seen a Jess Franco film before and I don't know what all the fuss is about. He milks the 86 minutes with long takes and real-time action that drags on endlessly. The sex scenes are dull and misogynistic. Not well photographed, edited or acted. There is equally boring archival footage on this disk of two nude women walking (in long shots) on sand dunes and a nude woman playing with disgusting liquid matter from a pig sliced open on a table.

Unmade Beds (Eclectic DVD) 1976, 77 mins., D/W/P-Amos Poe, commentary by Poe, photo gallery, SV, P-2, C-3, S-2.

Duncan Hannah, Eric Mitchell (*Underground U.S.A.*), Patti Astor, Robert Gordon, Debbie Harry.

This scratchy black and white film tries to be Goddard-like and opens with a woman speaking French with English subtitles that are nicely adorned with decorative icons. She tells us about Rico (Hannah), a photographer who lives in New York, which we are supposed to pretend is Paris. He acts like and makes references to Jean-Paul Belmondo in *Breathless*. There is even an Antonioni *Blowup*-like sequence of photographs being developed and studied to reveal the face of a killer. Debbie Harry, called Blondie here, has a nice scene where she sings a cappella. Nice use of New York locations during the 70s of the World Trade Center, the Flat Iron Building and 8th St. near St. Marks. Many of the characters are named after French movie stars, including Jeanne Moreau and J. Seberg. Poe called this "an essay of New York in the 70s." Interesting music by Ivan Kral.

The Foreigner (Eclectic DVD) 1977, 95 mins., D/P/W-Amos Poe, commentary by Poe, photo gallery, SV, P-2, C-3, S-2.

Eric Mitchell, Patti Astor, Duncan Hannah, Terens Severine, Debbie Harry, Anya Phillips.

Poe made this film for around \$5,000 using a car loan. I found it very dated, dull and amateurish but with an occasional interesting scene. Max Menace (Mitchell) is a foreign terrorist who is seeking help to hideout in New York. He even meets a fellow terrorist in front of the newly opened World Trade Center! A woman (Astor) is hired to follow him by Anya Phillips, who is dressed in a rubber catsuit. He is also being hunted by a mysterious group of punks. He even tries to

get help from a couple of strangers sitting on a stoop in front of the Sounds record store. Debbie Harry has a cameo and sings, a cappella, a song in French in an alley. There is a chaotic scene in CBGBs with the Cramps (Lux and Ivy), sitting at the bar. They start a fight with Max, while a band, The Erasers, performs Iggy Pop's "Funtime" on stage. Poe in the commentary says Lux Interior actually pulls a real knife and cuts Mitchell on the chest for the added realism. The commentary was not overlaid on the soundtrack of both of the Poe DVDs, and I had to listen to him with just picture and not sound. More interesting music by Ivan Kral.

Cumming Soon! (Lucky Banana) 2000, 74 mins., Editor/P-Johnny Banana, SV, P-2 to 3, C-3, S-2 to 3.

John C. Holmes, Georgina Spelvin, Linda Lovelace, Harry Reems.

This is a must for anyone who has fond memories of the days when porn was shot on film. The disk contains 30 trailers from movies like *The Blond in Black Lace* (71), *Deep Throat* (72), *Devil in Miss Jones* (73), *Sometimes Sweet Susan* (74), *Debbie Does Dallas* (78), and *Taboo* (80). The quality of the picture and sound varies from trailer to trailer. Hardcore and explicit.

All Ladies Do It (Cult Epics) 1992, 88 mins., D/W/Edit-Tinto Brass, W-Bernardino Zapponi, Francesco Costa, FF, P-4, C-3, S-4.

Claudia Koll, Paolo Lanza, Franco Branciaroli, Renzo Rinaldi, Ornella Marucci, Isabella Deiana.

(COSI FAN TUTTE) This is a dubbed version from the director of *Caligula*. A softcore but nicely shot erotic movie about a lingerie clerk, Diane, who decides to act out her sexual fantasies. She teases her husband with her tales and he gets turned on by them, but when he finds out that one of them is true, he leaves her. She inherits an apartment in Venice, Italy and engages in a sexual liaison with a poet named Alphonse who is obsessed with bottoms. She ends up at a sexual rave, but longs for her husband and later returns to him. This is passable entertainment on a DVD with no extra features.

Audition (Ventura) 1999, 115 mins., D-Takashi Miike, W-Daisuke Tengan, P-Akemi Suyama, Satoshi Fukushima, trailer, WS, P-4, C-4, S-4.

Eihi Shiina, Jun Kunimura, Ryo Ishibashi, Tetsu Sawaki.

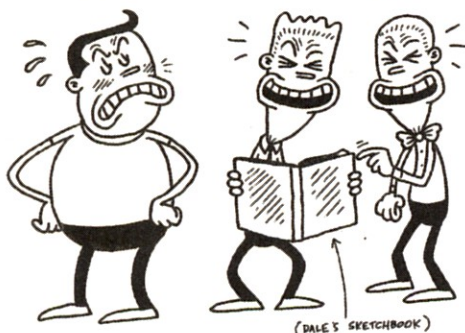
This screening copy may be different from the final release version since there are no extra features on this disk. Aoyama is a widowed film producer who agrees to remarry on the urging of his son. He laments his situation to his partner, who comes up with a scheme to audition women. They will pretend to be making a new movie and use the personal information supplied by the candidates to find a new wife. He becomes intrigued with Asami, a shy and alarming young woman that his partner immediately takes a dislike to. Ignoring his partner, he pursues Asami, slowly developing a relationship that he wants to take to the next step, marriage. From this point on it becomes nightmarish, gory, and frightening. Some of the suggested horror is lost when it becomes quite graphic, which is a shame considering how beautifully made this film is. Still, the movie is one of the scariest films ever made. Director also made *Dead or Alive*.

PV

SPARE PARTS



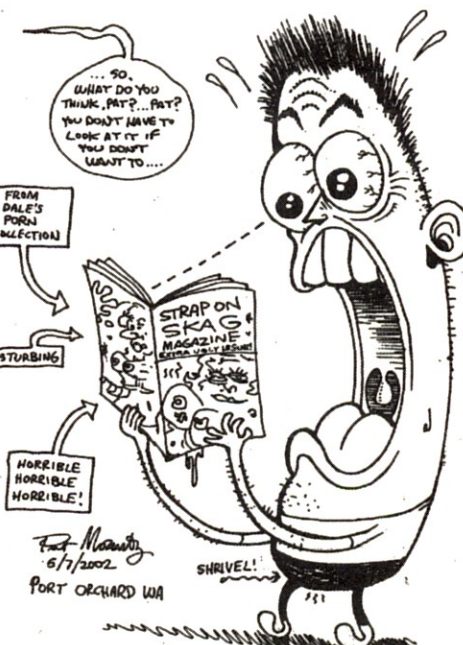
By DALE
ASHMUN



FOR DALE "DIRTY DUCK" ASHMUN!

J. WILLIAMS
5/2002

Hey Parts pals, I'm driving around the good ol' USA on a 4 month party patrol with stops at the XXXXX-Day Subgenius Devival in Sherman NY (Praise Bob!), the San Diego Comic Book Convention, Burning Man, the Mutant Festival in Eugene OR and assorted madness in my former turf NYC including the opening of a Comic Art Museum. Next column will be chockful of plugs and tales from the road, but right now I wanna share some of the stupendous artwork that various stellar cartoonists have scribbled in a sketchbook that I've been shlepping around since 1976 (I hope to fill it up by the end of this road trip and start a fresh one). By the way, if you will be attending any of the above mentioned events, please email me at dashmun@hotmail.com and let's make plans to hook up for cocktail hour. Adios and stay regular.



*Peter Bagge and the others on this page are Kaz, J. R. Williams, Pat Moriarity, and S. Clay Wilson,



Wayno 7-2-98

*Peter Bagge and the others on this page are Drew Friedman, Kaz, Wayno and Skip Williamson

PV



Fanzines

ALCO-BEAT (#6, 50¢) is a 28 pg. digest dealing with Chinese punk rock, what was wrong with the VHI punk rock doc., a defense of reality TV shows and music reviews. Editor Handsome Dan is at 415 Main St. Bowling Green, Ohio 43402.

ASIAN CULT CINEMA (#35, \$6) is a special horror issue with an Oliver Stone intro. Japanese, Chinese and Korean horror movies are covered along with an interview with director Herman Yau (EBOLA SYNDROME) and the usual columns and reviews. Tom Weisser's digest (with color) is 64 pgs. See ad.

COOL AND STRANGE MUSIC (#25, \$3.95) features articles on The Hardly Worthit Players who had a hit with a Bobby Kennedy imitator singing "Wild Thing," the late Arthur Lyman, El Vez, composer Russ Garcia, keyboardist Jean Jacques Perry, electronic musician Mort Garson and Japanese duo Puffy AmiYumi. Contributors include Kaz, Rod Lott and Wayno.

FILM GEEK (#7, \$1) has memories of seeing DON'T GO IN THE HOUSE as a kid at a drive-in, reviews (some by Dave Szurek) of mostly 70s/80s movies, books, and zines, and various "rants" (one says "television today is a streaming barrage of moral bankrupt diatribe..."). The 28 pg. digest (with George Stover on the cover) is from editor Alan Fare at Box 501113 Tulsa, OK 74150

FLESH ZONE (#3, \$2) is a stapled hand printed xerox zine with stuff about The Dictators, The Ramones (with some good 70s snapshots and Johnny on the cover), some best of movie lists, the 25 worst TV shows of all time, and Cavestomp shows. The #2 issue was 15 years ago! Editor John Buco is at 512 Benner St., 2B, Highland Pk., NJ 08904.

MAD (#418, \$3.50 Cheap!) still employs many of the same "gang of idiots" as during the 70s when I stopped buying this important American publication. The color pages aren't as jarring as seeing the irritating full page paid ads and knowing that AOL Time Warner is the parent company. I can't imagine my childhood without a monthly dose of Mad reality though and I think it's great that it's still around. SPIDER-SHAM is the cover story movie spoof and SIX FEET BLUNDER ("It's not HBO it's R.I.P.")-are great but What Is A Terrorist? (illustrated by Drew Friedman) has the most biting topical satire. What other magazine aimed at kids would say "utterly devoid of any real ethics, morals or objectivity" and show the Supreme Court?

THE MONSTER MAKERS COLORING BOOK (\$1) is a xerox xine of art by Rick "Spike" Mountfort, including his cartoon art for covers of CDs (Electric Frankenstein), LPs (The Undead), and singles (Alien Blood Transfusion, The X-Rays, The Pimps...). He's at 2819 West Glen Dr. #41, Falls Church, VA, 22046.

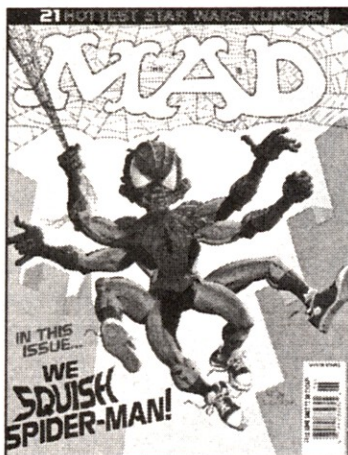
THE NEW ADVENTURES OF FRANKENSTEIN (#6, \$7) I can't imagine who would pay 700¢ (as it says on the cover) for this badly laid out

16 chapter Frankenstein In The Lost World story by Donald Glut with some illustrations by Rick "Spike" Mountfort plus a reproduction of a 1954 Monster Of Frankenstein comic story. It's presented by the new Castle Of Frankenstein and Druktenis Publishing at 348 Jocelyn Pl., Highwood, IL 60040.

PHANTOM OF THE MOVIES VIDEOSCOPE (#42, \$5.95) includes The Miami Film Festival (where a panel included H.G. Lewis, William Greffe and Doris Wishman), Brother Theodore, and interviews with Debbie Rochon and Alejandro Jodorowsky.

SCARLET STREET (#44, \$7.95) highlights the career of Christopher Lee, including an interview by David Del Valle, and has a Harry Alan Towers interview, FANTOMAS movies and SHE (pt. 4). The 82 pg. magazine is now slick and part full color.

THE SECOND GRADER (#23, 2 stamps) is a 36 pg. paste up digest with comedy, a visit to a zine convention, and zine reviews. Editor Citizen Balls is at 5 Haele Pl., Makawao, Hawaii, 96768.



SECRET SCROLL DIGEST (#2, \$3) is a 58 pg. digest with interviews with John Michael McCarthy and Tina Krause, the making of THE GIRLS FROM H.A.R.M., and reviews. Supervising editor Carolyn Oliver is at 910 Beaver Grade Rd., Box 1008, Moon Twp., PA, 15108.

SHEMP (#32, \$1), the 2nd digest here from Hawaii, is 12 pgs. with reviews of movies and music reviews including LPs by Joey Ramone and Lemmy. Editor Larry Yoshida is at 593 Waikala St., Kahului, Hawaii, 96732.

SLEAZOID EXPRESS (#4, \$10) features an interview with the late director Paul Leder, Bob Cresse movies, MANSON, THE HARDER THEY COME, and three Karen Schubert movies. Editor Bill Landis also explains why he was "delighted" to learn of the death of lawyer/distributor Lew Mishkin. The cover shows a man

being prepared for a lobotomy. Box 620 Old Chelsea Station, NYC 10001.

SNACKBAR CONFIDENTIAL (\$3) is a 20 pg. digest with ads for drive-in movies, bands, junk food and other 70s items plus some reviews. An ad for The Grass Roots with Howlin' Wolf (!?) as an opening act says "Blow Your Mind Baby." From Box 895, Sarasota Springs, NY 12866.

TAIL SPINS (#34, \$4) includes sobering details of Bush and Cheney business connections and 9/11 conspiracies and cover ups, the last hour at Jonestown, a history of autopsies, and less apocalyptic interviews with The Pretty Things, The Rev. Horton Heat, The Misfits and The Gits and music reviews. A cartoon of Emperor George II is on the cover. Box 5467, Evanston, IL 60204.

WESTERN CLIPPINGS (#46, \$5) features Chickasaw knife throwing, gun and whip expert stuntman Rodd Redwing, The Sons Of The Pioneers (pt. 3), and an interesting interview with Ann Savage. Roy Rogers Jr. talks

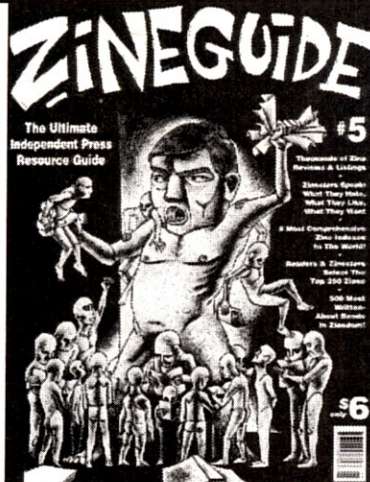
about having to auction off many of his parents' belongings to pay "obscene" I.R.S. taxes. Columnists include Michael Pate and Will (SUGARFOOT) Hutchins. The 28 pgs. include vintage western movie and TV show related articles, news, obits, pictures and reviews. The western collector and fan scene is larger and more serious than you might think. Editor Boyd Magers is at (505) 292-0049 in Albuquerque.

VIDEO WATCHDOG (#84, \$6.50) features recent William Castle and serial DVDs, Hammer's HOUSE OF HORROR series and the usual columns and reviews. I like the new Fleapit Flashback feature made up of movie reviews written by Joe Dante in the early 70s for Film Bulletin. 84 pgs.

WHOLE EARTH (#107, \$6.95) includes reprints of some of Ken Kesey's articles, women's comics, back-yard herbs, "ecofolk" music and many thought provoking articles. The book Fast Food Nation (reviewed here) should be made into a movie and shown daily on TV before we all work for McDonalds and weigh 300 pounds. 1408 Mission St., San Rafael, CA 94902.

WISEBLOOD (#25) is 12 digest pgs. of thoughts (including why it's good to spend a while in a psych ward and why BLOODFREAK is better than GLADIATOR) by Fishpit of 1304 175th Pl, NE, Bellevue, WA 98008.

ZINE GUIDE (#5, \$6) This thick (156 pg.) issue of "The Ultimate Independent Press Resource Guide" reviews countless zines of all types, has editor forums, polls, several detailed indexes, and lists distributors and indy record companies. The cover illo shows a naked raging John Ashcroft. Same address as Tail Spins.



FOREIGN

BURLESQUE PORTFOLIO is a 60 pg. one shot digest with chapters on Betty Page (also on the cover), Lilli St. Cyr, and Tempest Storm, and various photos and ads from American and French burlesque and some nudist movies. The text is in French. It's from Lucas Balbo at Artshv, 78, Rue de la oie Regnault, 75011, Paris, France.

THE DARK SIDE (#97, £2.95) is a Scream Queen Special featuring Linnea Quigley, Erica Blanc, Coralina Cataldi, Diana Dors (part one), Susan Denberg, Emily Booth, and the second part of the letter S horror movie guide. This newsstand publication never had so much nudity before. See darksidemagazine.com.

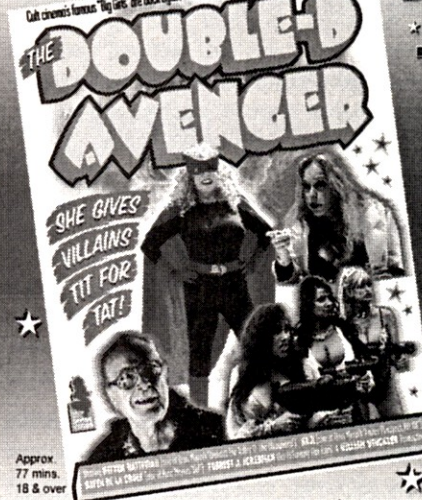
FRINGE VIDEO (#4) is 12 pgs. of DVD reviews including TNT JACKSON, NURSE SHERRI and OPERA. #67 - 572 Crystal Dr., Peterborough, Ontario, K9J 8J2, Canada.

MOJO (#103) During the 70s I read Melody Maker, Sounds, N.M.E. and various Brit music zines but lost interest around the time Sid Vicious died. Now I read every thick expensive (\$8 - \$9) monthly import issue of Mojo, which is great for musical facts, nostalgia and keeping up with many of the better new artists without the corporate overkill hype found in major American music magazines. This issue has a movie theme with revealing features on HEAD, SUPERFLY, THE MAN WITH THE GOLDEN ARM, and THE GREAT ROCK 'N' ROLL SWINDLE and a free 20 track CD of choice sound-track music. Also with new John Lydon and Arthur Lee interviews, Nina Simone, 60s soft rock (The Poppy Family, The Cyrkle...), Spike Jones and other important matters.

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JOHN AGAR (81), from Chicago, was a 24-year-old red haired 6'2" Army Air Corps sergeant when he married 17-year-old star Shirley Temple in 1945. David Selznick signed him and the couple acted together in John Ford's *FORT APACHE* (48) and *ADVENTURE IN BALTIMORE* (49) and had a baby. Agar also was in *SANDS OF IWO JIMA*, *I MARRIED A COMMUNIST*, and Ford's *SHE WORE A YELLOW RIBBON* (all 49) before their very public divorce. Agar had picked up a drinking problem hanging around John Wayne and his acting friends and in '51 and '52 he served time for DWI. He remarried, joined AA and soon became a sci fi movie star. Some roles were in *THE MAGIC CARPET* (51), *THE ROCKET MAN*, *BAIT* and *GOLDEN MISTRESS* (all 54), *REVENGE OF THE CREATURE* and *TARANTULA* (both 55), *THE MOLE PEOPLE* (56), *DAUGHTER OF DR. JEKYLL* and *THE BRAIN FROM PLANET AROUS* (both 57), *ATTACK OF THE PUPPET PEOPLE* (58), *INVISIBLE INVADERS* (59), *THE HAND OF DEATH* (61), *JOURNEY TO THE SEVENTH PLANET* (62), *WOMEN OF THE PREHISTORIC PLANET*, and *ZONTAR, THE THING FROM VENUS*, and *CURSE OF THE SWAMP CREATURE* (all 66), and *NIGHT FRIGHT* (67). Agar also was in westerns including three more John Wayne hits. By '74 he was selling real estate and Famous Monsters accidentally ran his obituary. Some later roles were in *THE AMAZING MR. NO LEGS* (75), *KING KONG* (76), *MIRACLE MILE* (88), *NIGHTBREED* and *FEAR* (both 90), *PERFECT BRIDE* (91), *BODY BAGS* (93), and *THE VAMPIRE HUNTERS CLUB* (01). Agar stayed married to the same woman for over 50 years and raised a family, but was forbidden to ever see his daughter Susan by (ambassador) Shirley Temple Black and her millionaire husband. See PV#9 for Agar's career interview and complete filmography.

SHELDON ALLMAN (77), from Chicago, composed the theme songs to *GEORGE OF THE JUNGLE*, *LET'S MAKE A DEAL* and other TV shows and was the singing voice of MR. ED. *Sing Along With Drac* (60) was his comedy LP and he wrote the musical *I'm Sorry, the Bridge Is Out, You'll Have to Spend the Night with Bobby "Boris" Pickett* in '66. It was filmed as *FRANKENSTEIN SINGS* (95). Allman acted in *HUD* (63), *IN COLD BLOOD* (67), and *DIRTY HARRY* (72), and on shows including *TWILIGHT ZONE*, *MY FAVORITE MARTIAN*, and *I DREAM OF JEANNIE*.

B. J. BAKER (Betty Jane Phillips) (74), from Birmingham, AL, sang in big bands and had her own radio show at age 14. The 1944 Miss America contestant became a backup singer who worked on hits by Elvis ("I Can't Help Falling in Love With You"), Sinatra ("That's Life"), Sam Cooke ("You Send Me"), Bobby Darin ("Dream Lover"), Lloyd Price ("Stagger Lee"), Jackie Wilson ("Baby Workout"), and the Righteous Brothers ("You've Lost That Lovin' Feeling") and selected and directed background singers for recording sessions. She also dubbed the vocal for Nancy Kwan in *FLOWER DRUM SONG* (61), appeared on 60s TV shows and did voices for cartoons. She was married to Mickey Rooney, Buddy Baker, who directed the Disney music department, then jazz guitarist Barney Kessel.

PAUL BALOFF (41) was lead singer of the thrash metal band Exodus. He died of a massive heart stroke.

ALBERT BAND (Alfredo Antonini) (78), born in Paris, was an assistant director of John Huston's *THE ASPHALT JUNGLE* (50) and wrote the adaptation for his *RED BADGE OF COURAGE* (51). He co-wrote *FOOTSTEPS IN*



Joe "Fatty" Cobb



THE DARK (57) and produced and/or directed *THE YOUNG GUNS* (56), *I BURY THE LIVING* (58), *FACE OF FIRE* (59), *THE AVENGER* (62), *GRINGO* (63), *HERCULES AND THE PRINCESS OF TROY* (a TV pilot) and *MASSACRE AT GRAND CANYON* (both 65), *THE TRAMPLERS* (66), *THE HELLBENDERS* and *A MINUTE TO PRAY, A SECOND TO DIE* (both 67), then back in America, *THE LITTLE CIGARS* (73), *MANSION OF THE DOOMED* (77), *DRACULA'S DOG* (78), and *SHE CAME INTO THE VALLEY* (79). Son Charles Band became a very prolific producer and director (using many pseudonyms) starting when still in his early 20s,

and son Richard Band composed many soundtracks. Band started the Wizard and Force Video labels and in '85 formed Empire Int., then Epic (in '88), announcing as many as 25-50 new movies at once in the trades. Full Moon, the Band's most lucrative and prolific company, has been releasing direct to video horror, sci fi, G rated kid movies and unrated adult titles through its many sub divisions for over 12 years now. Band returned to directing with *GHOULIES 2* (87), *DOCTOR MORDRID* (92), *ROBOT WARS* (93) and several others.

FRANK BARBARICK (70), from Bugscuffle, TX, was a narcotics officer in San Fernando when he appeared in *PLAN NINE FROM OUTER SPACE*. He went on to be a U.S. postal inspector.

ALAN G. BARBOUR (69), from Oakland, CA, was a NYC area film historian who wrote books including *Days of Thrills And Adventure*, *A Thousand And One Delights*, *The Thrill of It All* and *Cliffhanger*. He published and edited *Screen Facts* magazine, was a contributor to *Castle of Frankenstein*, and was in the silent mini serial *CAPTAIN CELLULOID VS. THE FILM PIRATES* (66).

(Francis) **AMELIA BATCHELOR** (94), from Springfield, Ohio, was the second model for Columbia Pictures *Lady Liberty* starting in '36. The first was Dorothy Revier. Batchelor was in movies including *KID MILLIONS* (32), and *THE WIZARD OF OZ* (39).

BOYD BENNETT from Muscle Shoals, AL, was a D-Day vet who hit the pop charts with his "Seventeen" (#4) and "My Boy - Flat Top" (#39) in '55 on King. Bennett and His Rockets had two more minor rockabilly hits then he became a DJ and TV show host in Louisville, KY.

DAVID BERG (81), from Brooklyn, began working for Mad Magazine as a free-lancer in '56. He created his *Lighter Side Of...* series in '61 and it has appeared in every issue since. 17 *Lighter Side* paperbacks have been published. Berg often drew himself into the strip, as Roger Kaputnik, an everyman with a pipe.

MILTON BERLE (Mendel Berlinger) (93), from Brooklyn, was a stage performer starting when he was a child and played uncredited roles in silent movies. He did Eddie Cantor impersonations in vaudeville and insult comedy in nightclubs and on the radio. He was in features including *NEW FACES OF 1937*, *TALL, DARK AND HANDSOME* and *SUN VALLEY SERENADE* (both 41), *WHISPERING GHOSTS* (42), and *OVER MY DEAD BODY* and *MARGIN FOR ERROR* (both 43) then became a major early TV star hosting *THE TEXACO STAR THEATRE/THE MILTON BERLE SHOW* (48-56). In '49 he was the first person on the covers of both *Time* and *Newsweek*. Some later roles were in *THE BELLBOY* and *LET'S MAKE LOVE* (both 60), *IT'S A MAD... WORLD* (63), *THE LOVED ONE* (65), *THE*

OSCAR (66), DON'T WORRY WE'LL THINK OF A TITLE (66), WHO'S MINDING THE MINT? and THE HAPPENING (both 67), WHERE ANGELS GO... (68), CAN HIERONYMUS MERKIN... and SEVEN IN DARKNESS (both 69), EVIL ROY SLADE (71), LEPKE (75), WON TON TON... (76), THE MUPPET MOVIE (79), CRACKING UP (83), BROADWAY DANNY ROSE (84), and PEE WEE'S BIG ADVENTURE (85). Some of his many TV roles were on F TROOP, BATMAN, I DREAM OF JEANNIE, GET SMART, HERE'S LUCY, IRONSIDE, MANNIX, THE LOVE BOAT (many times), and AMAZING STORIES. Actor Warren Berlinger is his nephew.

OTIS BLACKWELL (70), from Brooklyn, was a major figure in rock and roll who wrote hit songs that sold "more than 185 million copies." Some were "Great Balls of Fire" and "Breathless" (Jerry Lee Lewis), "All Shook Up," "Don't Be Cruel," and "Return to Sender" (Elvis), "Fever" (Little Willie John, Peggy Lee), "Handy Man" (Jimmy Jones, Del Shannon), and "Hey Little Girl" (Dee Clark). Blackwell recorded singles (including his "Daddy Rolling Stone") for small NYC labels in the 40s and 50s but never had a hit on his own. He was also the musical director for JAMBOREE (58). Presley, who the writer never met, received co-writing credits (and royalties) on his Blackwell hits.

BUSTER (James) BROWN (88), from Baltimore, had a long career as a teacher, choreographer and a dancer on Broadway, TV and in films. He danced with several trios before appearing as a solo and toured with the bands of Cab Calloway, Count Basie, Dizzy Gillespie, Duke Ellington and Jimmy Lunceford. He was commissioned by the State Dept. to perform in Africa and gave a command performance for Haile Selassie in Ethiopia. Brown was in SOMETHING TO SHOUT ABOUT (43) and THE COTTON CLUB (84).

MENDE BROWN (81) was a producer, director and writer for radio, then TV, where he produced the INNER SANCTUM (54), and THE EVIL TOUCH (73) series. His films include STRANGE HOLIDAY (69), and AND MILLIONS WILL DIE (73).

ELISA BRIDGES (28), from Miami, was the Dec. '94 Playboy centerfold. She apparently OD'd from drugs.

HILLOUS BUTRUM (74), was the original bass player for Hank Williams' Drifting Cowboys. Their country hits were "Honky Tonkin" and Move It On Over" (both 47).

RANDY CASTILLO (41), from Albuquerque, NM, was a drummer for Lita Ford and Ozzy Osbourne, then joined Motley Crue in '99. Castillo, who was in THE ADVENTURES OF FORD FAIRLANE (90), had cancer.

DAVID CHUDNOW (99) from Russia, was the musical director of over 140 features (many at PRC) and many TV shows and wrote the scores for TORTURE SHIP and HITLER - BEAST OF BERLIN (both 39), THE MAD MONSTER (42), and others. He produced KWAHERI (64), THE LOVE DOCTORS (69), THE DOBERMAN GANG (72) and two sequels, all directed by his son Byron Chudnow, and H. G. Lewis' JUST FOR THE HELL OF IT, SUBURBAN ROULETTE, and HOW TO MAKE A DOLL (all 68).

JOE COBB (85), from Shawnee, OK, was "Fat Joe" in 86 mostly silent Hal Roach Our Gang shorts from 1922 to '29 when he was replaced by Norman "Chubby" Chaney. He was a guest star in three later shorts and was the master of ceremonies for Our Gang publicity tours in '36. After small roles in several features Cobb, who was five feet tall as an adult, became a defense plant assembler. He was a supervisor at Rockwell Int. for over 30 years.

DOROTHY LOVE COATES (McGriff) (74), from Birmingham, AL, was a gospel singer who wrote and recorded more than 300 songs. She started

her own group in her early teens and in '47, became the lead singer of the Original Gospel Harmonettes. Johnny Cash and Ray Charles both recorded her song "That's Enough" and her song "No Hiding Place" was on the soundtrack of GHOST (90). She also played small parts in several movies.

HERMAN COHEN (76), from Detroit, worked in Columbia's publicity department, then was a producer of BRIDE OF THE GORILLA (51) and BELA LUGOSI MEETS A BROOKLYN GORILLA and KID MONK BARONI (both 52) for Jack Broder Productions. He produced THE GHOST SHIP (52), TARGET EARTH! (56), CRIME OF PASSION (57) and others before his A.I.P. horror hits I WAS A TEENAGE WEREWOLF and FRANKENSTEIN and vampire (BLOOD OF DRACULA) (all 57), HOW TO MAKE A MONSTER (58), then in England: HORRORS OF THE BLACK MUSEUM and THE HEADLESS GHOST (both 59), CIRCUS OF HORRORS (60), and KONGA (61). He left A.I.P. over a money dispute and produced BLACK ZOO (63), A STUDY IN TERROR (65), BERSERK! (68), DJANGO THE BASTARD and CROOKS AND CORONETS (both 69), TROG (70), and CRAZE (73). Cohen wrote some of his movies and had cameos in many of them. He later formed Cobra Media and imported foreign exploitation movies.

BERT CONWAY (87), from Orange, N.J., was a son of vaudeville performers who was in movies including DRAGNET and NEW ORLEANS (both 47), PINKY (49), TRAPPED and CITY ACROSS THE RIVER (both 49), and ROCK, ROCK, ROCK (56). He was then blacklisted from film work. Some later roles were in LITTLE BIG MAN (70), POT, PARENTS, AND POLICE (71), THE SPIKES GANG (74), CAPONE and RANCHO DELUXE (both 75), and HELTER SKELTER (76).

(Henry) **HANK COSBY** (73), from Southfield, MI, was a songwriter, saxophone player and producer for Motown. He co-wrote "Fingertips," "Uptight" and other 60s Stevie Wonder hits plus "Tears of a Clown" (Miracles) and "I'm Livin' in Shame" (Supremes).

ROBBIN CROSBY (41), was the founding guitarist of the L.A. based Ratt and played on the band's five 80's Atlantic label platinum albums. "Round and Round" was #12 in '84 thanks to MTV exposure. Crosby, who was once married to a Playboy playmate, got into heavy drugs and contracted AIDS.

ALAN DALE (Aldo Sigismondi) (73), from Brooklyn, starred in DON'T KNOCK THE ROCK (57). He hosted his own ALAN DALE SHOW (48-51) on the Dumont Network and on the radio. The baritone sang one hit with The Roy Bloch Orch., then had 5 top 40 hits (on Signature and Coral) including "East Side, West Side," and "Cherry Pink and Apple Blossom White" and sang the theme for ROBIN HOOD (55-8).

CLAIRE DAVENPORT (66), from England, was in ON THE BUSES (71), RETURN OF THE PINK PANTHER (75), JUBILEE (77), CARRY ON EMMANUELLE (78), BIRTH OF THE BEATLES (79), THE ELEPHANT MAN (80), as the fat lady, and was a dancer in RETURN OF THE JEDI (83). She also acted on DR. WHO and other shows.

HUEY (Hank Marvin) DAVIS was the guitarist of the Detroit based Contours. They had eight R+B chart hits and one LP on Gordy, but are remembered for "Do You Love Me" which made the pop charts twice. It was #3 in '62 and #11 in 88.

IVAN DESNY (Ivan Nikolai Desnitskij) (79) was born in Peking, to a Russian father and a Swedish mother. He acted on stage in Paris and was discovered by David Lean in '49. Some roles were in LOLA MONTÈS (55), O.S.S. 117 N'EST PAS MORT (56), DANIELLA BY NIGHT (61), SHERLOCK HOLMES AND THE DEADLY NECKLACE and WHITE SLAVE SHIP (both 62), THE INVISIBLE TERROR (63), THE MYSTERY OF THUG ISLAND (66), I



Waylon Jennings

KILLED RASPUTIN (67), REBUS and GUNS FOR SAN SEBASTIAN (both 68), WHO? and LITTLE MOTHER (both 73), THE MARRIAGE OF MARIA BRAUN (78), VIRGIN TERROR (87), and MISTER BOOGIE (00).

HEINZ DRACHE (79), from Essen, Germany, began acting during the war on stage in Nuremberg. He did radio, TV and film dubbing work in the 50s. He was the German film voice of Sean Connery, Frank Sinatra, Kirk Douglas, Richard Widmark, Glenn Ford, Laurence Harvey, and Christopher Lee (!) Drache made his film debut in '54 and was in nine Edgar Wallace movies, often as Scotland Yard inspectors. Credits include THE AVENGER (60), THE DOOR WITH SEVEN LOCKS and HYPNOSIS (both 62), THE INDIAN SCARF and THE SQUEAKER (both 63), COAST OF SKELETONS (64), THE MYSTERIOUS MAGICIAN (65), THE BRIDES OF FU MANCHU (66), PSYCHO-CIRCUS (67), and THE HOUND OF BLACKWOOD CASTLE (68).

JOHN (Alec) ENTWISTLE (57), from Chiswick, London, was in several bands with schoolmate Pete Townsend and Roger Daltrey before they formed The Detours together in '62. In '64 they became The Who with Keith Moon on drums. Entwistle, billed as John Browne for a while, became one of the best bassists in rock and roll. He also wrote his own songs (often on B sides), sang backup and played various horns. The Who didn't reach the top 40 here until '67, but had 26 chart hits by '82 (when they first broke up) and 19 LPs in the American top 100. Releases were on Decca, Track, MCA, Polydor, and Warner. Smash You're Head Against The Wall (71) was the first of Entwistle's 5 solo LPs (some as by Rigor Mortis, or Ox). He was found dead June 27, in a Las Vegas hotel room of an apparent heart attack. The group's tour went on without him. Moon died in '78.

IRAN (Elvira) EORY (65), from Teheran, Iran, was in Spanish movies including THE BLANCHVILLE MONSTER (60), MISIÓN LISBOA (65), WEB OF VIOLENCE (66), and EL ULTIMO KAMIKAZE (83).

DALE EUNSON (97), from Neillson, WI, was a novelist who wrote screenplays for features including EIGHTEEN AND ANXIOUS (57), GIDGET GOES TO ROME (63), and JOE PANTHER (76).

MARIA (de Los Angeles) **FELIX** (Guerena) (88), from Alamos, Sonoras, Mexico, starred in 47 films from 1942 to '66, though few were shown widely outside Spanish-speaking nations. Credits include WOMAN WITHOUT A SOUL and AMOK (both 44), VERTIGO (47), MARE NOSTRUM (48), MARK OF THE DEVIL (50), MESSALINA (51), FAUSTINA (56), and REPUBLIC OF SIN (59). The former beauty queen was known as "Beautiful Maria," the title of a popular song written by one of her five husbands.

ERIC FLYNN (62), born on Hainan Island, China, was a British actor who spent part of his childhood in Japanese prison camps. He acted in features including THE SCARECROW OF ROMNEY MARSH and SILENT INVASION (both 62), A CHALLENGE FOR ROBIN HOOD (67), SAFARI 3000 (82), and EMPIRE OF THE SUN (87). Some TV roles were on DR. WHO, THE AVENGERS and OUT OF THE UNKNOWN.

DENIS FOREST (41), from Ottawa, Canada, was in STRANGE BREW (83), DESTINY TO ORDER (90), DEADLOCK (91), THE MASK and NEW CRIME CITY (both 94), ERASER (96), DEAD MEN CAN'T DANCE (97) and STORM OF THE CENTURY (99). Some TV roles were on WAR OF THE WORLDS, FRIDAY THE 13TH, THE X-FILES and THE SHIELD. Forest who was also a sculptor, died March 19 after collapsing at his L.A. home.

BARRY FOSTER (74), from Nottingham, England, starred in Hitchcock's FRENZY (72). Some other roles were in PURSUIT OF THE GRAF SPEE (56), THE FAMILY WAY (66), TWISTED NERVE and INSPEC-

TOR CLOUSEAU (both 68), THE GURU and BATTLE OF BRITAIN (both 69), RYAN'S DAUGHTER (70), THE WILD GEESE (78), HEAT AND DUST (82), and THREE KINDS OF HEAT (87). He starred as Amsterdam detective Piet VAN DER VALK on a '72 series that was revived several times, and acted on many TV shows. He had a heart attack when appearing onstage in London.

JOHN FRANKENHEIMER (72), from NYC, directed YOU ARE THERE, PERSON TO PERSON and many live 50s PLAYHOUSE 90 dramas, all for CBS. His features included THE YOUNG STRANGER (57), THE YOUNG SAVAGES (61), BIRDMAN OF ALCATRAZ and THE MANCHURIAN CANDIDATE (both 62), SEVEN DAYS IN MAY and THE TRAIN (both 64), and SECONDS and GRAND PRIX (both 66). Sinatra managed to keep THE MANCHURIAN CANDIDATE out of circulation for many years after JFK was killed. In '68 when Robert Kennedy was killed, it was his friend Frankenheimer who drove him to the L.A. hotel. Other credits include I WALK THE LINE (70), THE ICEMAN COMETH (73), 99 AND 44/100% DEAD (74), THE FRENCH CONNECTION II (75), BLACK SUNDAY (77), PROPHECY (79), THE CHALLENGE (82), THE HOLCROFT COVENANT (85), 52 PICK-UP (86), DEAD BANG (89), THE FOURTH WAR (90), YEAR OF THE GUN (91), AGAINST THE WALL and BURNING SEASON (both 94), ANDERSONVILLE and THE ISLAND OF DR. MOREAU (both 96), RONIN and GEORGE WALLACE (both 98), REINDEER GAMES (00), and PATH TO WAR (02) about LBJ and Viet Nam. Frankenheimer was nominated for 14 Emmy Awards - but not even one Oscar.

DUANE GREY (Rex Thorson) (80), from Chicago, was in CANADIAN MOUNTIES VS. ATOMIC INVADERS (53), TRADER TOM OF CHINAS SEAS (54), SIGN OF THE PAGAN (55), FEMALE JUNGLE (56), THE UNKNOWN TERROR (57), CHARRO! (69), THE LONERS (72), JFK (91) and many others. He also acted on many TV shows.



Speedy Keene

SIGNE HASSO (Larsson) (91), from Stockholm, Sweden, starred in European films before coming to Hollywood during WW2. She was in HEAVEN CAN WAIT (43), JOHNNY ANGEL and THE HOUSE ON 92ND ST (both 45), A DOUBLE LIFE (47), CRISIS (50), PICTURE MOMMY DEAD (66), A REFLECTION OF FEAR (71), THE BLACK BIRD (75), SHERLOCK HOLMES IN NEW YORK (76), and I NEVER PROMISED YOU A ROSE GARDEN (77). Some TV roles were on LIGHTS OUT, SUSPENSE, THE OUTER LIMITS, and THE GREEN HORNET.

THOR HEYERDAHL (88), from Larvik, Norway, was an adventurer who directed and starred as himself in the Oscar winning KON TIKI (50) and RA (72). He also wrote GALAPAGOS (55), produced AKU AKU (59) and played a pirate in PIPPI LONGSTOCKING IN THE SOUTH SEAS (70).

LOUIS M. (DEKE) HEYWARD (81), from NYC, created WINKY DINK AND YOU (53), the first interactive TV show, was head writer for THE ERNIE KOVACS SHOW, and produced the DICK CLARK SHOW (58-60). He wrote PAJAMA PARTY (64), PLANET OF THE VAMPIRES, WAR GODS OF THE DEEP and SERGEANT DEADHEAD (all 65), THE GHOST IN THE INVISIBLE BIKINI and DR. GOLDFOOT AND THE GIRL BOMBS (both 66), and THE GLASS SPHINX (68). He became VP of production at A.I.P. in England and produced HOUSE OF 1,000 DOLLS (67), WITCHFINDER GENERAL (67), CURSE OF THE CRIMSON CULT (68), DE SADE, SCREAM AND SCREAM AGAIN, THE OBLONG BOX, and HORROR HOUSE (all 69), WUTHERING HEIGHTS and CRY OF THE BANSHEE (both 70), THE ABOMINABLE DR. PHIBES, MURDERS IN THE RUE MORGUE, and WHO SLEW AUNTIE ROO? (all 71), and DR. PHIBES RISES AGAIN (72). He then was a senior VP at Hanna-Barbera. Heyward was a cousin of Irving Thalberg and his son Andy created Inspector Gadget.

BOBBY HOLLANDER was a porn director who "discovered" Ron Jeremy and the late "Shauna Grant" and was known for supplying coke to his "stars." He made *SEKA'S FANTASIES* (81) and a series of 80s *CENTERFOLD CELEBRITIES* and *PERSONAL TOUCH* videos and was recently churning out fake breast, bi and gang bang tapes. He had cancer.

HARLAN HOWARD (74), from Lexington, KY, wrote more than 100 songs that reached the Billboard country singles Top 10. In 1961 he had 15 songs on the country charts at the same time. Patsy Cline's "I Fall to Pieces" and Ray Charles' "Busted" were crossover hits. He was inducted into the Country Music Hall of Fame in '97. Some recent Howard songs were hits by The Judds and Patty Loveless.

ROY HUGGINS (87), from Litelle, WA, was a novelist, producer and writer whose shows include *MAVERICK* (57-62), *77 SUNSET STRIP* (58-64), *BUS STOP* (62), *THE FUGITIVE* (63-7), *RUN FOR YOUR LIFE* (65-8), and *THE ROCKFORD FILES* (74-80). He directed and wrote *HANGMAN'S KNOT* (52), wrote early 50s movies and produced and wrote *A FEVER IN THE BLOOD* (61). He produced many TV movies and was executive producer of *THE FUGITIVE* (93) and *U.S. MARSHALLS* (98). His second wife was former actress Adele Mara (*THE VAMPIRE'S GHOST*, *CATMAN OF PARIS*).

WAYLON JENNINGS (64), from Littlefield, TX, sang on the radio since the age of 12. He was a DJ in Lubbock and Buddy Holly produced "Jole Blon" his first 45 there in '58. He toured with Holly as a bass player and gave up his seat on the plane that crashed in '59. In '65 he moved to Nashville and started a four decade string of country chart hits (16 were #1) on RCA, then Columbia, MCA and Epic. He started the "outlaw" country movement and also had 70s hits as Waylon and Jessi (with his wife Jessi Colter) and Waylon and Willie (Nelson). He starred in *NASHVILLE REBEL*, sang in *ROAD TO NASHVILLE* (both 66), was in *TRAVELIN' LIGHT* (71), and *MOONRUNNERS* (74), and wrote the score for *McINTOSH AND J.J.* (75). He was the narrator for *THE DUKES OF HAZZARD* series and his "Good Ol Boys" theme from the show was his biggest pop chart hit (#21 in '80). In 85 Jennings was a part of *WE ARE THE WORLD* and *FARM AID*, was a member of The Highwaymen with Nelson, Johnny Cash and Kris Kristofferson and was in *FOLLOW THAT BIRD*. Other roles were in TV movies and he sang on *MIDNIGHT SPECIAL* (many times), *AUSTIN CITY LIMITS* and other shows. Jennings, who was part American Indian, had diabetes (and a big coke problem).



Jack Kruschen

STRAITFORD JOHNS (76), from Pietermaritzburg, S. Africa, was in British movies including *THOSE FANTASTIC FLYING FOOLS* (67), *THE FIENDISH PLOT OF DR. FU MANCHU* (80), *DANCE WITH A STRANGER* (85), and Ken Russell's *LAIR OF THE WHITE WORM* and *SALOME'S LAST DANCE* (both 88). He acted on many TV shows including *Z CARS*, *DR. WHO*, *BLAKE'S 7*, and *THE AVENGERS*.

CHUCK JONES (89), from Spokane, WA, worked on more than 300 cartoons. As a child, he was an extra in Mack Sennett comedy shorts. He worked as a cel washer in '32 for Disney animator Ub Iwerks and became an animator at the Leon Schlesinger Studio in '36, which was later sold to Warner Bros. He first directed in '38 and went on to draw Private Snafu, Bugs Bunny, Daffy Duck and others, created Inki, Pepe LePew and The Road Runner, and headed his own animation unit at Warners until it was closed in '62. He then worked on Tom And Jerry cartoons at MGM and directed *HOW THE GRINCH STOLE CHRISTMAS* (66), *THE PHANTOM TOLLBOOTH* (69), *HORTON HEARS A WHO!* (70), and other TV specials. The Oscars winning Jones was an animator or consultant on *1941* (79), *WHO FRAMED ROGER RABBIT?* (88), *GREMLINS 2* (90), *STAY TUNED* (92), *MRS. DOUBTFIRE* (93), and *FOUR ROOMS* (95). He appeared in

GREMLINS (84) and *INNERSPACE* (87), and *THE MAGICAL WORLD OF CHUCK JONES* (92) and other documentaries.

ROBERT L. JOSEPH (79) wrote *THE HITCHHIKER* (53), the unsold Karloff series *THE VEIL* (58), *DOOR TO DOOR MANIAC* (61) starring Johnny Cash, *THE THIRD SECRET* (64), *SKI FEVER*, *ONE STEP TO HELL*, *JACK OF DIAMONDS*, and *COMPANIONS IN NIGHTMARE* (all 67), and others.

DARWOOD KAYE (Smith) (72), from, Ft. Woods, CO, played Waldo the "egghead" in 24 *Our Gang* shorts from 1937 to *WALDO'S LAST STAND* (40). He also had small roles in *THE PLOT THICKENS* (36), *QUALITY STREET* (37), *GONE WITH THE WIND* (39), *BARNYARD FOLLIES* (40), and others. After WWII service he became a Mormon missionary and spent 14 years in Thailand. He was a victim of a hit and run truck driver while out walking.

CAROLYN KEENE (Mildred Wirt Benson) (96), from Ladora, Iowa, created teen detective Nancy Drew in 1930 and wrote the first 23 Drew books. Warners made four movies starring Bonita Granville, starting with *NANCY DREW, DETECTIVE* (38), there were two TV series (77/8 and 95) and many other books all by ghost writers. Benson's identity wasn't revealed until a 1980 court case.

(JOHN) **SPEEDY KEEN** (57), from Ealing, England, was the singer, drummer and songwriter for Thunderclap Newman. The trio's "Something In The Air" (69) was #1 in the UK, #37 in America and was featured in *THE MAGIC CHRISTIAN* and *THE STRAWBERRY STATEMENT* in '70. A friend of Pete Townsend, Keen wrote "Armenia City In The Sky" for The Who Sell Out LP (67) and Townsend produced and played on the Hollywood Dream LP (as "Bijou Drains"). Teen guitarist Jimmy McCulloch, later in Wings, died in '79. Andy Newman played piano and other instruments. The band made a rare appearance on *THE BEAT CLUB*. Keen later recorded two solo LPs and produced The Heartbreaker's L.A.M.F. album.

KEVIN KELLY (57), from CA, was the drummer of The Rising Sons featuring Taj Mahal and Ry Cooder. A single was released and the band appeared on *WHERE THE ACTION IS* but Columbia didn't release their '66 LP until '92. Kelly joined The Byrds (along with Gram Parsons) for *Sweetheart Of The Rodeo* (68) and also backed John Fahey, Tim Hardin, Phil Ochs, Dwight Yoakam and others. Chris Hillman is his cousin.

JOHN KOHN (76), wrote for many American 50s sitcoms before moving to London. He produced and wrote *THE COLLECTOR* (65), *THE STRANGE VENGEANCE OF ROSALIE* (72), and *SHANGHAI SURPRISE* (85), produced *FATHOM* (67), *THE MAGUS* (68), *THEATRE OF BLOOD* (73), and *RACING WITH THE MOON* (84), and wrote *GOLDEN GIRL* (79).

MATI KLARWEIN (70), from Hamburg, Germany, grew up in Israel after his parents fled the Nazis in 1934. He was the surrealist painter whose famous LP covers include ones by Miles Davis (*Bitches Brew* and *Live Evil*), Santana (*Abraxas*), Earth, Wind and Fire, Jimi Hendrix, Buddy Miles, Jerry Garcia, Timothy Leary and others. Klarwein, who lived at Deia, an artists' colony on the island of Mallorca, was influenced by Salvador Dali.

JACK KRUSCHEN (80), from Winnipeg, Manitoba, was a radio voice actor (*Dragnet*, *Gunsmoke*...) who went on to roles in many movies including *RED HOT AND BLUE* (49), *NO WAY OUT* and *WHERE DANGER LIVES* (both 50), *WAR OF THE WORLDS* and *ABBOTT AND COSTELLO GO TO MARS* (both 53), *REFORM SCHOOL GIRL* (57), *ANGRY RED PLANET* (59), *THE APARTMENT* which he was Oscar nominated for, *THE BELLBOY* and *WHERE THE BOYS ARE* (all 60), *CAPE FEAR* and *FOLLOW THAT*

DREAM (both 62), HARLOW (65), THE HAPPENING (67), SATAN'S CHEERLEADERS (77), and UNDER THE RAINBOW (81). He acted on countless TV shows from the 40s until recently and was a regular on WEBSTER (85-7).

ROSETTA LeNOIRE (Burton) (90), from NYC, was a stage actress who took music lessons from Eubie Blake, was a chorus girl working with her godfather, Bill "Bojangles" Robinson, and was in Orson Welles' all-black version of Macbeth in the 30s. Some movie roles were in Oscar Micheaux's TEN MINUTES TO KILL (33), ANNA LUCASTA (58), FRITZ THE CAT (72), THE SUNSHINE BOYS (75), THE BROTHER FROM ANOTHER PLANET and MOSCOW ON THE HUDSON (both 84), and BREWSTER'S MILLIONS (85). She acted on several soap operas, AMEN (87-9), and FAMILY MATTERS (89-97).

FRANCIS LEROI (59), from Paris, directed EMMANUELLE 2 (75), EMMANUELLE 4 (84), and other sequels.

STEPHEN LONGSTREET (94), from NYC, was a screenwriter whose credits include UNCLE HARRY (45), THE JOLSON STORY (46), STALLION ROAD (47) starring Ronald Reagan, THE GREATEST SHOW ON EARTH (52), UNTAMED YOUTH (57), and WILD HARVEST (61). Longstreet also wrote detective novels, books on jazz, radio and TV scripts and was a film critic for the Saturday Review.

LISA LOPES (30), from Philadelphia, was "Left Eye" in the Atlanta based trio TLC. Their first Arista LP was in '92 and their hits included "Creep" and "Waterfalls" both pop # ones. In '94 Lopez was in HOUSE PARTY 3 and was sentenced to five years probation for burning down her NFL star boyfriend's mansion. She died in a car crash in Honduras. The surviving two members are completing the group's 4th LP.

LINDA LOVELACE (Boreman) (53), from The Bronx, became a household name when she starred in DEEP THROAT (72), which grossed a reported \$600 million. She was also in DEEP THROAT PT. 2 (73), and the R rated comedy LINDA LOVELACE FOR PRESIDENT (76). Many rip off features used her name and/or old footage, but notorious footage of the young "Lovelace" and a dog was sadly real. In 1980 her autobiography Ordeal was published and she appeared on talk shows and spoke at colleges on a crusade against porn. She claimed that she had been forced at gunpoint by her first husband, Chuck Traynor, to perform sex on camera. She died (30 years after her feature debut) in Denver of injuries suffered in a car crash. Traynor (a cousin of the original lead singer of Jay And The Americans) went on to manage Marilyn Chambers.

LUCILLE LUND (89), from Buckley, WA, began acting in 1933 when, while studying drama at Northwestern, she won a contest for "most beautiful college coed" and received a contract with Universal where she played Karloff's wife (and stepdaughter) in THE BLACK CAT (34). The blonde actress also acted in PIRATE TREASURE (34 serial) BROADWAY MELODY OF 1936 (35), PRISON SHADOWS (36), BLAKE OF SCOTLAND YARD (37 serial), westerns and several 30s Three Stooges and Charley Chase shorts.

SIHUNG LUNG (72), from China, joined the Nationalist armies of Chiang Kai-shek as a teenager. He fled to Taiwan in '49 and later acted in more than 100 Chinese-language films including Ang Lee's FATHER KNOWS BEST trilogy and his CROUCHING TIGER, HIDDEN DRAGON.

ARTHUR LYMAN (70), from Kauai, Hawaii, was a vibraphonist who played guitar and percussion and made bird calls. He joined Martin Denny when in his 20s and later formed his own quartet. His Taboo LP (58) on the Hi-Fi label went to #6 and his Taboo 2 LP (60) originally had real

shrunk heads on the cover. The Yellow Bird LP (61) went to #10 and the title single was a #4 hit. Lyman and his band appeared frequently on HAWAIIAN EYE (59-63) and recorded 33 LPs. He was married four times.

JACQUIE LYNN (Jacquelyn Dufton, Woll) (73), from East Finch, London, England was a memorable child actress at MGM in features including PACK UP YOUR TROUBLES (32) starring Laurel and Hardy and KID MILLIONS (34) and she was in two Hal Roach OUR GANG comedies. When her new stepfather went to Louis B. Mayer demanding more money, her brief career ended.

IRISH (Elizabeth) **McCALLA** (73), from Pawnee City, NB, was a popular tall men's magazine model and Vargas girl who starred as SHEENA, QUEEN OF THE JUNGLE (55-6). Only 26 episodes were filmed (in Mexico) but the show was repeated for years. McCalla had roles in SHE DEMONS (58), FIVE GATES TO HELL, THE BEAT GENERATION and FIVE BOLD WOMEN (all 59), and HANDS OF A STRANGER (60) and was on THE MILTON BERLE SHOW, HAVE GUN WILL TRAVEL, ROUTE 66, 77 SUNSET STRIP and other shows. She later became a successful artist, specializing in western themes. Her second husband was British actor John Patrick Horgan.

NOBU MCCARTHY (Atsumi) (67) was born in Ottawa, Canada, where her father was a private secretary to the Japanese ambassador. She was brought to Japan as a baby and later became Miss Tokyo, married a U.S. Army Sgt. in '55 and was signed to Paramount. She was in THE GEISHA

BOY with Jerry Lewis and THE HUNTERS with Robert Mitchum (both 58), FIVE GATES TO HELL and TOKYO AFTER DARK (both 59), WAKE ME WHEN IT'S OVER and WALK LIKE A DRAGON (both 60), LOVE WITH THE PROPER STRANGER (63), LOST FLIGHT (70), KARATE KID II (86), PACIFIC HEIGHTS (90), and THE PAINTED DESERT (93), and was on many TV shows. She was a member of East West Players, the country's first Asian American theater company. She was acting in GAIJIN II in Brazil when she died from an aneurysm in her aorta.

DAVID McWILLIAMS (47), from Belfast, was a singer songwriter who recorded six late 60s/early 70s LPs. His song "The Days Of Pearly Spencer" was a hit in Europe and was later redone by Marc Almond.

JACQUES MAPES (88), from L.A., was a set director for THE HUNCHBACK OF NOTRE DAME (39) and an art director for THE WOMAN WHO CAME BACK (45), CHAMPAGNE FOR CAESAR (50), SINGING IN THE RAIN (52) and others. He later produced movies and TV shows with Ross Hunter.

ADOLFO MARSILLACH (Soriano) (73), from Barcelona, Spain, was in many movies including CROSS OF THE DEVIL (75) and THE MUSHROOM EATER (76).

(Terence Alan) **SPIKE MILLIGAN** (84), born in Ahmed Nagar, India, was the last surviving member of The Goon Show, famous on British radio starting in 1951, then on TV. He was in features including DOWN AMONG THE Z MEN (52), WHAT A WHOPPER! (61), THE BED SITTING ROOM, which was based on his play, and THE MAGIC CHRISTIAN (both 69), THE MAGNIFICENT DEADLY SINS (71), RENTADICK, THE ADVENTURES OF BARRY MCKENZIE and ALICE'S ADVENTURES IN WONDERLAND (all 72), DIGBY, THE BIGGEST DOG IN THE WORLD, GHOST IN THE NOONDAY SUN, and THE THREE MUSKETEERS (all 73), THE HOUND OF THE BASKERVILES and THE LAST REMAKE OF BEAU GESTE (both 77), THE PRISONER OF ZENDA (78), MONTY PYTHON'S LIFE OF BRIAN (79), THE HISTORY OF THE WORLD PT. 1 (81), and YELLOWBEARD (83). He also was the author of dozens of books and acted on many TV shows. An army gunner who saw action in WWII, he first sought psychiatric treatment in



Lucille Lund

'44 and later was in and out of hospitals with mental problems. Milligan was knighted in '01. Peter Sellers (who died in 80), Michael Bentine (96), and Harry Secombe (01) were the other Goons. John Lennon called them "Hipper than the hippest, madder than Mad, a conspiracy against reality."

LEW MISHKIN (60), was the lawyer son of the NYC based Bill Mishkin (who died in '97) who produced and distributed most of Andy Milligan's movies plus titles like *ORGY AT LIL'S PLACE* (63), *THE NAKED WITCH* (64), and *FIGHT FOR LIFE* (77). The son produced *HOT TIMES* (74), *PELVIS* (77) and *DEAD MATE* (90). He died last Sept. from brain cancer.

DUDLEY MOORE (66), from England, was a 5'2" jazz pianist before finding fame with *Beyond The Fringe*, a comedy revue with Peter Cook, Jonathan Miller and Alan Bennett. He and Cook (who died in 94) became a team (sometimes as Derek And Clive) on stage, TV shows, records and in movies. Moore was in *THE WRONG BOX* (66), *BEDAZZLED* (67), *30 IS A DANGEROUS AGE* CYNTHIA (68), *THE BED SITTING ROOM*, and *THOSE DARING YOUNG MEN...* (both 69), *ALICE'S ADVENTURES IN WONDERLAND* (72), and *THE HOUND OF THE BASKERVILLES* (77). His solo Hollywood career included *FOUL PLAY* (78), *10* (79), *WHOLLY MOSES* (80), *ARTHUR* (81), *SIX WEEKS* (82), *BEST DEFENSE* (84), *SANTA CLAUS* (85), *LIKE FATHER, LIKE SON* (87), *ARTHUR 2* (88), *CRAZY PEOPLE* (90), and *THE PICKLE* (93). Moore won Tony awards and a Grammy, and was an Oscar nominee. He was married to actresses Suzy Kendall and Tuesday Weld, model Brogan Lane, and Nicole Rothschild. He died in his New Jersey home from pneumonia as a complication of progressive supranuclear palsy.

MARC MORELAND (44), from W. Covina, CA, was the leader and lead guitarist of Wall of Voodoo, formed with his bass player brother Bruce in '78. Their version of "Ring of Fire" was featured in the X rated *NIGHT DREAMS* and they were in *URGH! A MUSIC WAR* (both 81). Bruce quit after the band's debut I.R.S. LP in '81. "Mexican Radio" went to #58 in '83, they were on *AMERICAN BANDSTAND*, and the video was an early MTV staple. Then singer Stan Ridgway quit for a solo career and was replaced by Andy Prieboy. The group disbanded in '89. Moreland died March 13 in Paris due to kidney failure.

GEORGE NADER (80), from Pasadena, CA, was in movies including *MONSOON* (51), *ROBOT MONSTER* (in 3-D) and *SINS OF JEZEBEL* (both 53), *MISS ROBINSON CRUSOE* and *CARNIVAL STORY* (both 54), *SIX BRIDGES TO CROSS*, *LADY GODIVA* and *THE SECOND GREATEST SEX* (all 55), *THE UNGUARDED MOMENT* (56), *CONGO CROSSING* and *FOUR GIRLS IN TOWN* (both 57) and *THE FEMALE ANIMAL* (58). He starred on *THE FURTHER ADVENTURES OF ELLERY QUEEN* (58-9), *THE MAN AND THE CHALLENGE* (59-60), and *SHANNON* (61-62) and acted on *HITCHCOCK* and other shows. The 6'1" Nader, who was gay, reportedly lost his Universal contract when he refused to date starlets as a cover. He moved to Europe and became known for starring in eight Jerry Cotton FBI agent movies (65-69). Some other credits were *THE HUMAN DUPLICATORS* (65), *THE MILLION EYES OF SU-MURU* and *THE HOUSE OF A THOUSAND DOLLS* (both 67), and *BEYOND ATLANTIS* (73). Nader became a sci fi novelist and was a beneficiary of Rock Hudson's estate. His longtime partner, Mark Miller, was Hudson's secretary. Nader's nephew Michael Nader was fired from *ALL MY CHILDREN* after a drug arrest last year.

HARRY NADLER, from England, ran The Manchester Society For Fantastic Films and edited *L'incroyable Cinema* magazine.

HARRY O'CONNOR (45), from Grand Rapids, MI, was a stuntman who died working on *XXX* in Prague. After being a Navy SEAL for 20 years, he did stunts for *DROP ZONE* (84), *TITANIC*, *AIR FORCE ONE*, and *TOMOR-*

ROW NEVER DIES (all 97), *THE PERFECT STORM* and *CHARLIE'S ANGELS* (both 00), and others.

BILL PEET (87) was one of the "Nine Old Men" who helped develop storyboards that later became some of Disney's first animated films. He was a story man for *FANTASIA* (40), *SONG OF THE SOUTH* (46), *CINDERELLA* (50), *ALICE IN WONDERLAND* (51), and *SLEEPING BEAUTY* (59) and wrote 101 *DALMATIANS* (61) and *THE SWORD AND THE STONE* (63). He left the studio in '64 over disputes with Disney.

ERNEST PINTOFF (70), from Watertown, CT, made animated shorts including *THE VIOLINIST* (59), narrated by Carl Reiner, and the Oscar winning *THE CRITIC* (63), written and narrated by Mel Brooks. He went on to direct *HARVEY MIDDLEMAN*, *FIREMAN* (65), *WHO KILLED MARY WHAT'SERNAME?* (71), *DYNAMITE CHICKEN* (72), *BLADE* (73), *HUMAN FEELINGS* (78), *JAGUAR LIVES* (79), *LUNCH WAGON* (80), and *ST. HELENS* (81) and episodes of *KOJAK*, *FALCON CREST* and other shows. Pintoff taught directing at UCLA and elsewhere and wrote books, including animation textbooks, a memoir and a novel.

BYRNE PIVEN (72), from Scranton, PA, was an actor, director and teacher who ran The Theatre Workshop in Evanston, IL with his wife Joyce. Some feature roles were in *CREATOR* (85), *VERY BAD THINGS* (98), *BEING JOHN MALKOVICH* (99), and *SHADOW OF THE BLAIR WITCH* (00). Their son is actor Jeremy Piven.

(Elenor) **MARY GRANT PRICE** (85), from S. Wales, designed costumes for Broadway musicals and films including *WONDER MAN* (45), *UP IN CENTRAL PARK* (47), *WE'RE NO ANGELS* (55), *THE BACHELOR PARTY* and *SWEET SMELL OF SUCCESS* (both 57), and *THE DEVIL'S DISCIPLE* (59). She was the second Mrs. Vincent Price from '49 to '73. When they were married in Tijuana, friend Basil Rathbone was the witness. Daughter Mary Victoria (who later wrote a book about her father) was born in '62 and son Jody was born in '63.

HARRY PRUET (32), was a child actor whose first role was in *SYBYL* (76). He was in *SUMMER CAMP NIGHTMARE* (87), *SPELLCASTER* (88), *MIRROR MIRROR* (89), *EMBRACE OF THE VAMPIRE* (94) and was a regular on several TV series. He OD'd in L.A.



Dudley Moore

DEE DEE RAMONE (Douglas Glenn Colvin) (50), from Ft. Lee, VA, was the Ramones' bass player from when the band formed in Queens in 1974 to '89 when he quit the band. He recorded solo records, continued to write Ramones songs and wrote an autobiography and a novel. He also led The Ramainz with two former Ramones members and his wife. Lead singer Joey Ramone died in April '01. When the original Ramones were inducted into the Rock and Roll Hall of Fame eleven weeks before Dee Dee OD'd in his Hollywood home, he said "I'd like to congratulate myself, and thank myself, and give myself a big pat on the back." Dee Dee, who had a long history of drug problems, grew up on military bases in Germany.

GLEN (Thomas) ROBINSON (87), from Idaho, received two special Oscars for FX. Credits include *THE BAMBOO SAUCER* (68), *THE BATTLE OF BRITAIN* (69), *EARTHQUAKE* (74), *THE HINDENBURG* (75), *LOGAN'S RUN* and *KING KONG* (both 76), *METEOR* and *HURRICANE* (both 79), *FLASH GORDON* and *ISLAND CLAWS* (both 80), *PENNIES FROM HEAVEN* (81), and *DEAD MEN DON'T WEAR PLAID* and *AMITYVILLE II* (both 82). He started as an FX coordinator at MGM in the 30s.

CLIFF ROQUEMORE (53), from Detroit, was a regional and off Broadway director who directed the Rudy Ray Moore movies *THE HUMAN TORNADO* (76), *PETEE WHEATESTRAW* (78), and *DISCO GODFATHER* (79). He later was a casting director for Cannon.

REGINALD ROSE (81), from NYC, was an Emmy winner, who wrote *TWELVE ANGRY MEN*. It was a live TV presentation (in '54), a '57 film which he produced with star Henry Fonda, and a '97 TV movie. He wrote *CRIME IN THE STREETS* (56), *DINO* (57), *MAN OF THE WEST* (58), *THE MAN IN THE NET* (59) the pilot for *THE DEFENDERS* series, *STRANGER ON THE RUN* (67), *THE WILD GEESE* (78) and others. Rose wrote live dramas for all three major networks.

EARL E. ROWE (81) played the police chief in *THE BLOB* (58). He went on to appear on stage, in TV shows and commercials.

SHIRLEY RUSSELL (Kingdom) (66), from England, was a costume designer on most of her former husband Ken Russell's movies. She also worked on *THE LITTLE PRINCE* (74), *INSERTS* (75), *CUBA* (79), *REDS* (81), *TARZAN, LORD OF THE APES* (84), *THE BRIDE* (85) and *ENIGMA* (01).

OSKAR SALA (91), from Greiz, Germany, developed the *trautonium*, billed as the world's first electronic musical instrument in 1929. The precursor to the synthesizer was frequently used in German ads in the 1940s and 50s and produced sound effects for Alfred Hitchcock's *THE BIRDS* (63). He also composed music for *THE STRANGLER OF BLACKMOOR CASTLE* (63), *THE SECRET OF DR. MABUSE* (64), and many other German films and was a physicist. *OSKAR SALA - DIE VERGANGENE ZUKUNFT DES KLANGES* (00) was a documentary.

MICHAEL SANDERS from Philadelphia, was Spider, guitarist with Pure Hell, the first all black "punk" band. They played at CBGBs and in London in '77 and recorded a single of "These Boots Are Made For Walking" in '78.

JOE SCHERMIE (57), from Madison, WI, was the bass player for Three Dog Night, a group with 21 top 40 hits from '69 to '75. Schermie, who died from a massive heart attack, also played on Kim Fowley's *Outrageous LP* ('68). There are now three (!) rival Three Dog Night groups.

EVELYN SCOTT (86), from Brockton, Mass, was L.A.'s first female DJ. The red head had small roles in *WICKED WOMAN* (54), *BACK FROM THE DEAD* and *GREEN EYED BLONDE* (both 57), and *I WANT TO LIVE!* (58), and acted on TV shows including *PEYTON PLACE*. She later dedicated her time to helping homeless and mentally ill people.

DEL SHARBUTT (90), from Cleburn, TX, started his broadcasting career in Chicago in '33 and joined CBS in NYC a year later. He was heard on radio and early TV shows starring Bob Hope, Bing Crosby, Robert Benchley and the Dorsey brothers, and was the announcer for *YOUR HIT PARADE* (57-8). He was a newscaster for the Mutual Radio Network, a musician, and a spokesman for Campbell's soups ("Mmm, mmm good..."). He retired in '76.

SHARON SHEELEY (62), from Newport Beach, CA, wrote Ricky Nelson's #1 hit "Poor Little Fool" ('58) when she was only 16, and Eddie Cochran's "Something Else," which went to #22 in England ('59). She and Cochran planned to marry but when their limo crashed in 1960 on the way to the London airport after a British tour, he was killed, her back and pelvis were broken and Gene Vincent was also injured. She went on to write songs with Sharon Lee Meyers (Jackie DeShannon) for Brenda Lee, Bobby Vee, and other Liberty artists and married DJ and *SHINDIG* host Jimmy O'Neill. Sheeley died five days after suffering a cerebral hemorrhage in L.A. on May 12.

GEORGE SIDNEY (85), from Long Island City, was a child vaudeville actor who went on to direct late 30s MGM *Our Gang* shorts, and Pete Smith Specialties including *THIRD DIMENSIONAL MURDER* (41), a 3-D

short featuring the Frankenstein monster. His popular musicals include *THOUSANDS CHEER* (43), *ZIEGFELD FOLLIES* and *HARVEY GIRLS* (both 46), *ANNIE GET YOUR GUN* (50), *SHOW BOAT* (51), and *KISS ME KATE* (53—in 3-D). After leaving MGM he directed *PAL JOEY* (57), and produced and directed *PEPE* (60), and *BYE BYE BIRDIE* (63), *VIVA LAS VEGAS* (64), and *THE SWINGER* (66) all with Ann-Margret. Sidney also financed and founded Hanna-Barbera productions in 1944 and remained president for 10 years. He was named after his uncle George Sydney (Sammy Greenfield) from Hungary, who starred in the *COHENS AND KELLYS* series of comedies.

LAWRENCE L. SIMEONE (48) directed movies including *PRESUMED GUILTY* and *COP-OUT* (both 91), *EYES OF THE BEHOLDER* (92), *BLIND-FOLD* (94) starring Shannen Doherty, *THE GIFTED* (99), and *GO FISH* (00).

HENRY SLESAR (74), from Brooklyn, was a radio and TV writer and novelist. *TERROR FROM THE YEAR 2000* (58) was based on one of his stories and he wrote the screenplays for *TWO ON A GUILLOTINE* (65), *HONEYMOON WITH A STRANGER* (69), and *MURDERS IN THE RUE MORGUE* (71). He wrote for *HITCHCOCK*, *TWILIGHT ZONE*, *BATMAN*, *THE MAN FROM U.N.C.L.E.* and others and was the head writer for *THE EDGE OF NIGHT* for 15 years.

HOWARD K. SMITH (87), from Ferriday, LA, was with CBS news starting in 1941, and was the ABC network co-anchor from '69 to '75. He was the moderator for the first Nixon/Kennedy debate and played newscasters in *THE CANDIDATE* (64), *THE MAN* (72), *THE PRESIDENT'S PLANE IS MISSING* (73), *TRAPPED BENEATH THE SEA* (74), *NASHVILLE* (75), *CLOSE ENCOUNTERS...and NASTY HABITS* (both 77), *THE PURSUIT OF D.B. COOPER* (81), and *THE BEST LITTLE WHOREHOUSE...* (82).

KEVIN SMITH (38), from Auckland, NZ, played Ares, God of War on *HERCULES*, and *XENA* (95-6) and later starred in a series of *LAWLESS TV* movies. He died in Feb. in Beijing after suffering a head injury from a long ("six stories") fall. He had just finished *WARRIORS OF VIRTUES 2* there. He was due to go to Hawaii to be in *MAN OF WAR* starring Bruce Willis.

DAN SONNEY (87), from Washington State, was the son of notorious showman "Officer" Louis Sonney (Sonni). Former lawman Louis exploited the fact that he had caught bandit Roy Gardner with his *Crime Does Not Pay* show in vaudeville. In the 30s, he formed *Road Show Attractions* (*MANIAC, NARCOTIC...*) with Dwain Esper, then his own *Sonney Amusements*. When Louis died (in '49) sons Dan and Edward took over. Dan produced or released many burlesque, nudie, and exploitation movies including *A NIGHT IN THE FOLLIES* (47), *A VIRGIN IN HOLLYWOOD* (48), *RACKET GIRLS* (51), *LOVE MOODS and STRIPTease GIRL* (both 52), *MAU MAU and CAN CAN FOLLIES* (both 54), *THE FLESH MERCHANT* (55), *HONEYMOON OF TERROR* (61), *MR. PETER'S PETS* and *KNOCKERS UP* (both 63), *THE DEFILERS* (65), and *THE NOTORIOUS DAUGHTER OF FANNY HILL* and *A SMELL OF HONEY, A SWALLOW OF BRINE!* (both 66). He wrote and directed the comedy *MY TALE IS HOT* (64), as Seymour Toukas. He then ran *Entertainment Ventures* with David F. Friedman. Some of their many adults only productions were *SHE FREAK* (67), *THE RIBALD TALES OF ROBIN HOOD* (68), *THE RAMRODDER* (69), *TRADER HORNEE* (70), *THE LONG SWIFT SWORD OF SIEGFRIED* and *THE ADULT VERSION OF JEKYLL AND HYDE* (both 71) and *THE EROTIC ADVENTURES OF ZORRO* (72). Sonney also started the *Pussycat* (porn) theater chain. Sonney, the last of the "40 thieves," appeared in *THAT'S SEXPLOITATION* (73), *SEX AND BUTTERED POPCORN* (89), and *MAU MAU SEX SEX* (00).



George Nader

LAYNE STALEY (34), from Kirkland, WA, was the lead singer of the Columbia label "grunge metal" band Alice in Chains. Staley, who had spent time in rehab, OD'd (eight years to the day after Curt Cobain died on April 5, '94). His fiancée OD'd in '96, the year he was on MTV UNPLUGGED. The band was in SINGLES (92) and their songs were featured in LAST ACTION HERO (93) and CLERKS (94). Staley also was a guest on CELEBRITY JEOPARDY. The group's first LP opened with "We Die Young." The band Godsmack took its name from one of Alice in Chains' many drug songs.

MEL (Milton) STEWART (72), from Cleveland, was in ODDS AGAINST TOMORROW (59), NOTHING BUT A MAN (64), PETULIA (68), WHERE IT'S AT (69), HAMMER (72), STEELYARD BLUES and TRICK BABY (both 73), LET'S DO IT AGAIN (75), DEAD HEAT (88), and BRIDE OF RE-ANIMATOR (90). A saxophonist, Stewart had played alongside John Coltrane and Charlie Parker, was a member of The Committee comedy group, and ran a martial arts school for inner-city youths in San Francisco. He was on TURN-ON (69), and was a semi-regular on ALL IN THE FAMILY (71-3) as Henry Jefferson.

GUY STOCKWELL (69), from NYC, was in THE BEAT GENERATION (59), THE SWORD OF ZORRO (63), BLINDFOLD and THE WAR LORD (both 65), BEAU GESTE (66), TOBRUK (67), THE MONITORS (69), THE GATLING GUN (73), IT'S ALIVE (74), AIRPORT 1975, THE COMING (81), 40 DAYS OF MUSA DAGH (82), GROTESQUE (87), and Jodorowsky's SANTA SANGRE (89). Some TV roles were on MEN INTO SPACE, THRILLER, PERRY MASON, GUNSMOKE, COMBAT, WILD WILD WEST, LAND OF THE GIANTS, KNIGHT RIDER, WERE-WOLF, and QUANTUM LEAP — which co-starred his younger more famous brother Dean. Their father Harry Stockwell was the voice of prince Charming in CINDERELLA (50). Guy was later an acting coach, helped create the Los Angeles Art Theater and starred in plays there and on the road.

TOM SUTTON (Sean Todd) (65), drew for Warren (Creepy, Eerie and Vampirella), Skywald (Frankenstein), Charlton, Marvel, and D.C.

RICHARD SYLBERT (73), from Brooklyn, was an Oscar winning production designer whose many credits include the INNER SANCTUM TV series (54), BABY DOLL (56), A FACE IN THE CROWD (57), MURDER INC. (60), MAD DOG COLL (61), THE MANCHURIAN CANDIDATE (62), THE GRADUATE (67), ROSEMARY'S BABY (68), CATCH 22 (70), FAT CITY (72), CHINATOWN (74), REDS (81), FRANCES (82), THE COTTON CLUB (84), UNDER THE CHERRY MOON (86), THE BONFIRE OF THE VANITIES and DICK TRACY (both 90), CARLITO'S WAY (93), and RED CORNER (97). William Cameron Menzies was his friend and mentor. Sylbert, who was nominated for Oscars six times and won twice, was against computer animation. His identical twin brother Paul Sylbert is also a production designer (ONE FLEW OVER THE CUCKOO'S NEST, WOLFEN...).

LITTLE JOHNNY TAYLOR (59), from Memphis, was a member of The Mighty Clouds of Joy, who became a solo blues singer and harmonica player and had 9 R+B charts hits from '63 to '74 on Galazy And Ronn. His #1 "Part Time Love" ('63) also made it to #19 on the pop charts. He was no relation to singer Johnny Taylor, who died last year.

JOHN THAW (60), from Manchester, England, played INSPECTOR MORSE in 33 two-hour episodes (85-00). He was in LONELINESS OF A LONG DISTANCE RUNNER (62), DEAD MAN'S CHEST (65), DR. PHIBES RISES AGAIN (72), KILLING HEAT (81), THE SIGN OF FOUR (87), CHAPLIN (92), and other movies, was a regular on Z CARS, REDCAP (64-6), and THE SWEENEY (74-8) and acted on many TV shows. He had cancer.

LAWRENCE TIERNEY (82), from Brooklyn, had small roles in RKO

movies before starring in DILLINGER (45), SAN QUENTIN (46), BORN TO KILL and THE DEVIL THUMBS A RIDE (both 47), BODYGUARD (48), SHAKEDOWN and KILL OR BE KILLED (both 50), and THE HOODLUM (51). He was in THE GREATEST SHOW ON EARTH (52) and FEMALE JUNGLE (56), but during the 50s he was arrested many times for drunken brawls and assault charges. During his off years he worked as a bartender, a steel worker, a crane operator and as the driver of a horse-drawn carriage in Central Park. Small roles were in A CHILD IS WAITING (63), ANDY WARHOL'S BAD (77), GLORIA (80), and MIDNIGHT and THE PROWLER (both 81). He moved back to Hollywood in '83 and was in PRIZZI'S HONOR and SILVER BULLET (both 85), and THE OFFSPRING (86). RESERVOIR DOGS (92) brought him more film and TV work on shows including STAR TREK: TNG, REMINGTON STEELE, FAME, HUNTER and HILL STREET BLUES. His last small role was in ARMAGEDDON (98). His brother actor Scott Brady died in '85. His brother Ed Tracy was his double. See PV#8 for Tierney's career interview and filmography.

MICHAEL TODD JR. (72), from L.A., was the only son of theatrical and film producer/showman Michael Todd (Avrom Goldbogen) and his first wife, Bertha Freeman, who died in '46. He worked on and helped promote THIS IS CINERAMA (52) and AROUND THE WORLD IN 80 DAYS (56). His father died in a plane crash in '58. He then produced THE SCENT OF MYSTERY (60) in Smell-o-Vision, a minstrel show called "America, Be Seated," for the '64 NY World's Fair (it closed after protests), and THE BELL JAR (79). His stepmothers were Joan Blondell and Elizabeth Taylor.

FRANK TOVEY (45), from London, recorded early 80s electronic and industrial albums (as Fad Gadget) then more LPs (all on Mute Records) using his real name. One was with American Boyd Rice. Sire released two of his albums here in '86.

MICK TUCKER (54), from Harlesden, England, was the drummer of Sweet, formed in '68 as Sweetshop. The "glam" band had a run of 16 chart hits during the 70s in England including the #1 "Blockbuster" in '73. In America, they had 5 top 40 hits (on Bell and Capitol). Tucker had leukemia. Scottish lead singer Brian Connolly died in '97.

ROBERT URICH (55), from Toronto, Ohio, starred on many TV series including S.W.A.T. (75-6), SOAP (77), VEGA\$ (78-81) and SPENSER: FOR HIRE (85-88). He was also in MAGNUM FORCE (73), KILLDOZER (74), ENDANGERED SPECIES (82), THE ICE PIRATES and INVITATION TO HELL (both 84), TURK 182! (85), and AMERIKA (87). His wife was actress Heather Menzies. He had cancer.

BARBARA VALENTIN (Uschi Ledersteger) (61), from Vienna, Austria, was a blonde actress who began her acting career in movies produced by Wolf C. Hartwig including THE HEAD and HORRORS OF SPIDER ISLAND (both 59) and FESTIVAL GIRLS (60). Some later roles for "The German Jayne Mansfield" were in Radley Metger's CARMEN BABY (67), BITE ME DARLING (70), Jerzy Skolimowski's KING, QUEEN, KNAVE (71), several early 70s Fassbinder films and his LILI MARLEEN (80), ESCAPE FROM BLOOD PLANTATION (82), THE IMAGE OF DORIAN GREY (84), and GO TRABI GO (91). The daughter of art director Hans Ledersteger and actress Irmgard Alberti, she was married three times and lived a while with Freddie Mercury until his death. Valentin died of a stroke on Feb. 22.

DAVE VAN RONK (65), from Brooklyn, was a folk singer/guitar player whose first LP was released in 1957. Inspired by a version Van Ronk had done, Dylan put "House of the Rising Sun" on his own debut album. In '74, Van Ronk appeared with Dylan and others at a benefit for Chilean political prisoners. Van Ronk spent 40 years on tour, and made at least 26 albums for Folkways, Folklore, Mercury, Verve Forecast and other labels. He had cancer.



Barbara Valentin

JOSEF VON STROHEIM (79), from L.A., was a still photographer at MGM starting in 1939 then an Army combat photographer in Europe and in the South Pacific. He became a sound editor whose many credits include *THE AMAZING COLOSSAL MAN* (57), *GHOST OF DRAGSTRIP HOLLOW* (59), *ASSIGNMENT OUTER SPACE* and *TWIST ALL NIGHT* (both 61), *FIRST SPACESHIP ON VENUS* (62), *SHOCK CORRIDOR* (63), *MUTINY IN OUTER SPACE* and *SPACE MONSTER* (both 65), *DESTINATION INNER SPACE* (66), *THE GETAWAY* (72), *BEYOND THE POSEIDON ADVENTURE* (79), and *LADY IN WHITE* (88). TV credits include *THE CISCO KID*, *THE UNTOUCHABLES*, *MISSION IMPOSSIBLE*, *FLIPPER* and *WONDER WOMAN*. His father was famous director/actor Erich Von Stroheim and his brother is cinematographer Erich Jr.

DOREEN WADDELL (36), from London, was a former vocalist with the Virgin label group Soul II Soul. Waddell, who used the name Do'reen, sang on the influential British dance band's best-selling '89 album *Club Classics Volume I* and was lead vocalist on the songs "Feel Free" and "Happiness." She died in traffic after running from a store where she had been accused of shoplifting.

TERRY WALSH from England, was stuntman for *SUPERMAN* (78) and its sequels, *DRAGONSLAYER* (81), *AN AMERICAN WEREWOLF...* (81), *KRULL* (83), 1984 (84), *SHOOTERS* (00), and many others. He was a long time stuntman for *DR. WHO* and also worked on *SPACE 1999* and other shows.

CLIFFORD T. WARD (56), from Kidderminster, England, led Cliff Ward And the Cruisers when in school. He became an early 70s singer songwriter with LPs on Dandelion and Charisma and two British top 40 hits. He had multiple sclerosis.

LEW R. WASSERMAN (89), from Cleveland, became national advertising manager of Music Corporation of America (MCA), a talent-booking agency, in his home town in 1936 and within 10 years was president. In '50 he negotiated a record 50% film deal for James Stewart. MCA bought Decca Records and Universal in '62 but the government forced them to abandon the agency. The first film with the new Universal logo was *THE BIRDS* (63). MCA continued to expand and buy other record labels. Wasserman became chairman and CEO in '73, backed *JAWS* (76) and other record making blockbusters and started MCA Home Entertainment in '80. He was retained as a manager and took home \$350 million (!) when MCA was sold in '90 to Japanese electronics giant Matsushita. When Seagram took over in '95, he retired but remained on the board of directors until '98. The company is now Vivendi Universal Ent. Wasserman was Ronald Reagan's first agent and remained a close advisor to the actor/governor/president for more than 60 years while remaining a major donor to the Democratic Party.

PAT (Sylvester L.) WEAVER (93), from L.A., created *YOUR SHOW OF SHOWS* and the *TODAY* and *TONIGHT* shows when he was a VP at NBC but was forced out in '55. He later worked in advertising. His wife was British actress Elizabeth Inglis. Their daughter is Sigourney Weaver. His brother was comedian, actor and Spike Jones regular Doodles Weaver.

BILLY (Samuel) WILDER (95), from Vienna, wrote screenplays in Germany for Robert Siodmak's *PEOPLE ON SUNDAY* (29), *EMIL AND THE DETECTIVES* (31) and others, then in France and America where he wrote *BLUEBEARD'S EIGHTH WIFE* (38), *NINOTCHKA* (39), *BALL OF FIRE* (42), and others. His parents and other family members died in concentration camps. His Hollywood directing career includes many enduring and challenging hits and he produced and wrote many of his films. Some were *FIVE GRAVES TO CAIRO* (43), *THE LOST WEEKEND* (45), *SUNSET BOULEVARD* (50), *ACE IN THE HOLE* (51), *STALAG 17* (53), *SABRINA*

(54), *THE SEVEN YEAR ITCH* (55), *WITNESS FOR THE PROSECUTION* (58), and *SOME LIKE IT HOT* (59). As co-writer, director and producer of *THE APARTMENT* (60), he collected three Oscars, the only person to do so for one film until James Cameron won three for *TITANIC*. He then directed *ONE TWO THREE* (61), *IRMA LA DOUCE* (63), *KISS ME STUPID* (64), and *THE FORTUNE COOKIE* (66). *THE PRIVATE LIFE OF SHERLOCK HOLMES* (70) and his four last films did badly and he retired after '81. His older brother W. Lee Wilder directed many sci fi movies.

EVE WHITNEY (79) was a model for Albert Vargas and George Petty who was in movies including *GIRL CRAZY* and *A GUY NAMED JOE* (both 43), *THE HARVEY GIRLS* (46), *ZIEGFELD FOLLIES* (46), *BLONDE SAVAGE* (47), *STATE OF THE UNION* (48), *JOAN OF ARC* (49), *THE BLONDE BANDIT* (50), and the serial *RADAR PATROL VS. SPY KING* (50). Her husband was comedy writer Eddie Maxwell.

GARETH WILLIAMS (48), from England, was one third of the experimental trio *This Heat* from '76 to '81. He had cancer.

WILLIAM WITNEY (86), from Lawton, OK, co-directed 23 Republic serials including *S.O.S. COAST GUARD* and *ZORRO RIDES AGAIN* (both 37), *DICK TRACY RETURNS*, *FIGHTING DEVIL DOGS* and *THE LONE RANGER* (all 38), *HAWK OF THE WILDERNESS* and *ZORRO'S FIGHTING LEGION* (both 39), *DRUMS OF FU MANCHU* and *THE MYSTERIOUS DR. SATAN* (both 40), *THE ADVENTURES OF CAPTAIN MARVEL*, *DICK TRACY VS. CRIME INC.* and *JUNGLE GIRL* (all 41), *PERILS OF NYOKA* (42), *G-MEN VS. THE BLACK DRAGON* (43), and *THE CRIMSON GHOST* (46). He directed dozens of Republic westerns and hundreds of episodes of shows including *LASSIE*, *SKY KING*, *THE ADVENTURES OF FU MANCHU*, *ZORRO*, *HITCHCOCK*, *WAGON TRAIN*, *BONANZA*, *WILD WILD WEST* and *TARZAN*. Later features include the JD movies *THE COOL AND THE CRAZY*, *JUVENILE JUNGLE* and *YOUNG AND WILD* (all 58), *THE BONNIE PARKER STORY* (59), *MASTER OF THE WORLD* (61), *THE GIRLS ON THE BEACH* (65), *TARZAN'S JUNGLE REBELLION* (67), *I ESCAPED FROM DEVIL'S ISLAND* (73), and *DARKTOWN STRUTTERS* (75). He died March 17, in Pioneer, CA, from complications following a series of strokes.



Billy Wilder

BOB WOOLER (70), from Liverpool, England, recommended The Beatles for gigs at the Cavern where he was DJ and compere and introduced them hundreds of times. He wrote about them in his column for *Mersey Beat* and John Lennon used to tell people he was his father. In '63, at Paul McCartney's 21st birthday party, Wooler questioned Lennon about his personal relationship with Brian Epstein. Lennon attacked him and broke his rib. Wooler married Epstein's secretary Beryl Adams.

MEG WYLLIE (84) played the alien who captured Jeffrey Hunter in the *STAR TREK* pilot *The Cage* (later expanded as *The Menagerie*). She was in *THE FLIGHT THAT DISAPPEARED* (61), *BEAUTY AND THE BEAST* (62), *MARNIE* (64), *LIPSTICK* (76), *ELVIS* (79), *THE LAST STARFIGHTER* (84), and *DRAGNET* (87). Some TV roles were on *TWILIGHT ZONE*, *PERRY MASON*, *MR. ED*, *THE ADDAMS FAMILY*, *THE MAN FROM U.N.C.L.E.*, *THE FUGITIVE*, *THE F.B.I.*, *BATMAN*, *BEWITCHED*, and she was a regular on *GENERAL HOSPITAL* and *MAD ABOUT YOU*. Wyllie died in January.

MARY WYNN (Phoebe Isabelle Bessor Watson) (99), from S.F., is said to have been the last surviving cast member of *BIRTH OF A NATION* (15). She died last Dec.

Thanks: Jim Knusch, Tim Murphy, Mark J. Price, Robert Plante, Andreas Pieper, Andy Schwartz, Jay Schwartz, Chuck Sciandra, Tony Williams, and Alan Wright.

PV

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*Clockwise from bottom:
Linda Lovelace, Dee Dee Ramone,
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